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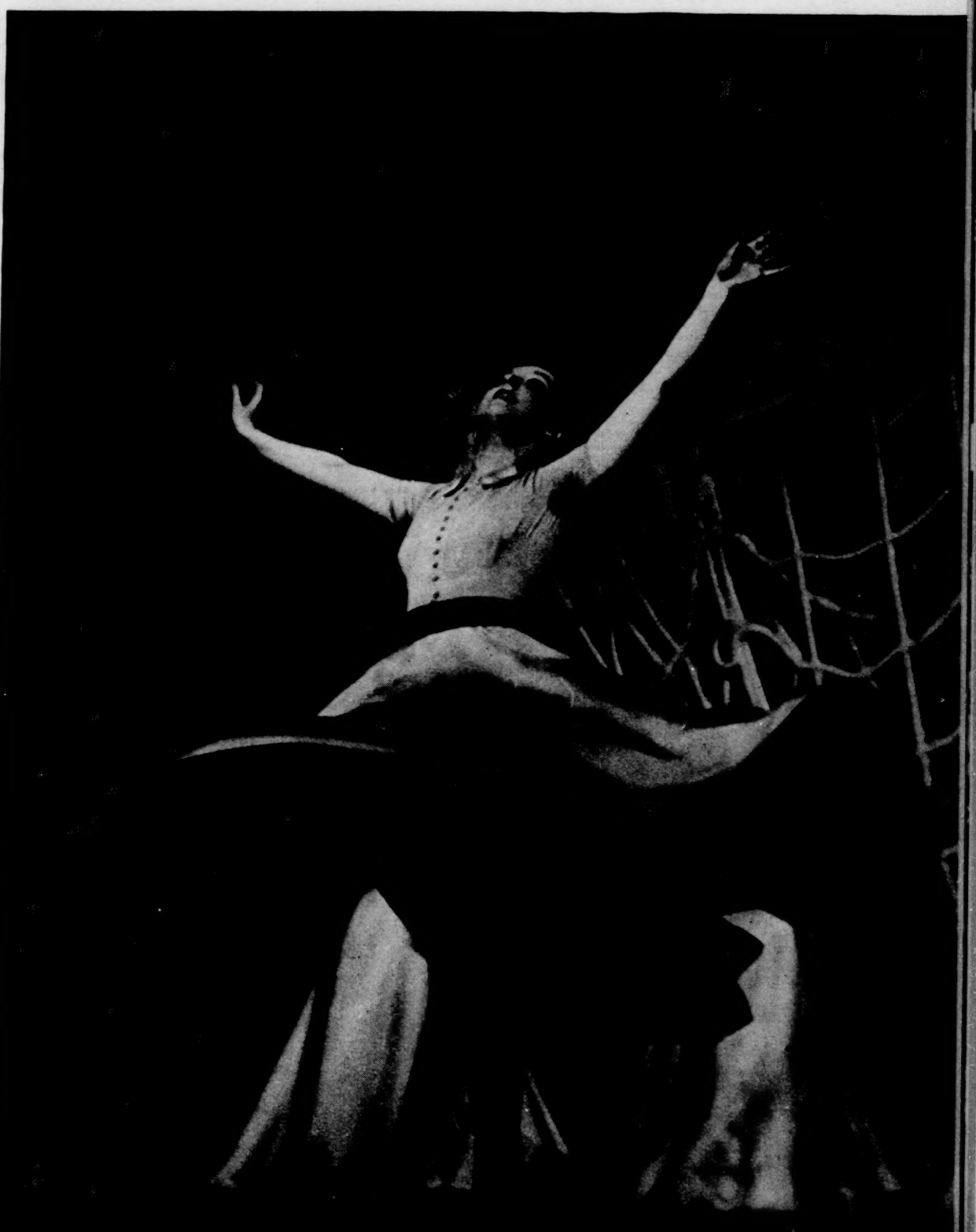

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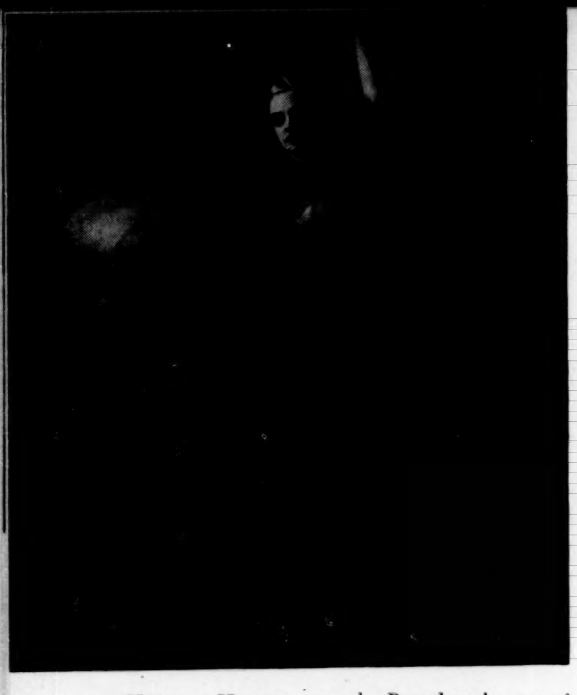
THE GREATEST THRILL

Harriet Hoctor, America's Favorite Ballerina, Tells Why Dancing Is the Most Exciting Part of Her Life

by JOHN A. CROW



HARRIET HOCTOR, *now in Broadway's newest edition of the Follies, is also being seen in the film, The Great Ziegfeld. And next summer she will make a picture with* FRED ASTAIRE.
Photography by Renato Toppo

TO ME dancing is a thrilling game!" said Harriet Hoctor, beautiful American ballerina now starring in the *Ziegfeld Follies,* her large deep eyes aglow with a sincerity that suffused her whole being.

"Then you don't find it monotonous to go through the same dances night after night?" she was asked.

"No, indeed!" she promptly answered. "You see, it's a game that can be played again and again without becoming tiresome, because it is never played the same way twice. It's different from other games in that the opponent is always yourself, not the audience as some people wish to believe. It is against yourself and your past performances and your future hopes for perfection that the score must be made.

"Sometimes, of course, when I go out on the stage I feel as if I'm stumbling all over myself to do two pirouettes, and sometimes I do ten so easily that it surprises me. But no matter how good or how bad I am, I look forward to every performance with an enthusiasm which makes me want to do better than I have ever done before. That possibility keeps me from being discouraged too much by one of my off days."

Harriet Hoctor admitted that a listless audience makes her work more difficult, but she has learned not to let it worry her.

"Even when I know I'm in bad form," she said, smiling, "I try to be reasonable and say to myself that after a few months or years, or even hours, it won't make any difference to anybody how I danced on such and such an occasion. I wasn't so sensible about these things at first, and often used to come off the stage broken-hearted and in tears and go home to spend a sleepless night worrying. But those heartaches all take care of themselves once you know, as I know, that dancing is the greatest thing in your life, and that you would go on with it no matter what happened."

Miss Hoctor told of an accident that upset her terribly as she was on the very threshold of her *Follies* career, and pointed to it as the thing which caused the greatest and most needless panic of her life. "I was frightened to death," she laughed.

"It was the first time I was to dance in rehearsal for Mr. Ziegfeld, and I had sprained my knee. He had never seen me dance, and I was petrified at the thought that he might not like me. I hurriedly rearranged the dance so that I could do all my turns on the other leg, and then went right on through it the best I could. Mr. Ziegfeld was wonderful to me, and let me dance on that leg for several days until my lame knee was completely well again. I've found that people always make allowances when something goes wrong."

When asked at what age she thought children should begin serious training if they were looking toward dancing as a career, Harriet Hoctor said:

"I came to New York when I was twelve, and began then. I don't believe children ought to give up all their leisure time for dancing before that age. If they have to practice—practice all the time the chances are they may come to hate it."

Miss Hoctor feels that the future of dancing is immense. The movies have opened up an entirely new vista. "They are just beginning to take dancers in main roles," she said enthusiastically, "and each one of them who builds up a large following,—for instance, Fred Astaire and Eleanor Powell,— are helping the rest of us by making the public all over the country more dance conscious. In addition to what the movies can do toward popularizing the dance, the fact that the camera can take and magnify close-ups will make dancers more exacting of themselves. Here in the theatre, even the people sitting in the first few rows can't get a clear view of every movement of the hands and feet and face. Consequently, you have to do everything in broad general strokes, and a great deal of detail and artistry is necessarily lost. On the screen every movement, every gesture, every perspective and viewpoint can be shown to each member of the audience. Knowing that this is so, the dancer strives to perfect all the fine points to the highest possible degree."

The movies, Harriet Hoctor went on to say, will also hasten the blending of certain dance forms that we now have. Many tap dancers are already depending on ballet for some of their steps, and modern dancing is furnishing a stimulus which gives life and growth and contemporary meaning to the art. Just now all of these kinds of dancing are striving toward a goal which is just around the corner, and every dancer is playing a role in this game.

Miss Hoctor is convinced that the American girl is as good a type for fine dancing as the girl of Russia, for instance, or of any other country where there is a dancing tradition many years old.

"I believe the American girl need have absolutely no peer," she said without hesitation. "It is not a matter of race. Of course, tradition does help, but we are building our own traditions in America today. The main requisites are that the body be lithe and gracefully proportioned and expressive. The American girl, with her vigorous outdoor life, possesses the first two of these qualities; expression she must attain by cultivation of her feelings and training. We look on the Russians as a people of dancers because they have good stage personalities and an exotic charm that carries the audience away in admiration. But the American girl has another kind of charm which is just as great, and there is no reason in the world why she shouldn't reach the very top."

The dancer was asked how her audiences and admirers react to her dancing as shown in the fan mail she receives. Her face lit up with a smile that changed its expression to one of intense sympathy, and she said: "Most of the letters come from girls who seem to be sincerely looking for advice and encouragement. They want to know the kind of shoes I wear, what exercises I take, how much I practice, and all of those things that would interest a dancer. I try to do everything I can to keep up their enthusiasm."

She hesitated a moment, and then continued: "The men who write, well,—I just wonder what they do with themselves." She shook her head as if puzzled greatly, and her blond curls swayed restlessly. "I can't understand a man's writing to a strange woman if he has anything else to occupy him. Most of them tell me about themselves, anyway; the way they look, what their desires are, and so on. It's a peculiar kind of egoism, I guess." She knitted her eyebrows together slightly as if wondering whether she should use a stronger phrase.

Soon Harriet Hoctor will be seen in M-G-M's *The Great Ziegfeld,* and next summer is going back to Hollywood again to work with Fred Astaire. "They want me to try out some new ideas of mine on the screen," she explained, "and I'm trying my best to work out something that they will like. It takes a lot of extra practice, of course, but I enjoy every minute of it. Every night after the show I spend two or three hours going over things, trying to work out new angles, to improve old ones, and it's all recreation to me."

She broke into a laugh as if recalling something amusing, and went on: "I only hope the director won't try to make another Daniel out of me. Last time I was in a picture I had to dance within easy grabbing distance of two half-wild lions. Everybody who sees the picture probably thinks it a fake, but believe me the animals were very much alive! Tthey used to enjoy pawing my dress as I passed by, and one of them did bite an actor pretty seriously. It seems that wherever my dancing takes me something thrilling turns up. But really," she concluded earnestly, "my dancing is the greatest thrill of them all. When you feel that way about your work nothing can discourage you for long!"

To a Young Teacher From Dorothy Lyndall

Sept. 30, 1935.

Dear Nancy:

Three years ago you were obliged to make a definite decision as to whether you would be able to devote a few years to dancing, or whether you must immediately begin to teach.

As you know, I had hoped you would be able to dance yourself during your youth and early maturity, and that your teaching days could be delayed until you were older, when your sympathy and understanding of humanity would have been developed to a greater degree. For if there is one thing a teacher needs outside of her sure knowledge of her art, it is her understanding of her pupils and a wider psychological background than one usually has in youth.

You could have been a splendid dancer, Nancy, and I believe you will still be. You have youth, beauty, enthusiasm, a good knowledge of music and a deeper penetration into your art than most dancers your age. And you have something more than that. You have that intangible something that makes a dancer. It is something more than technique, something more than beauty. You have the indescribable liquid ripple of muscles which, whether taut or relaxed, quiver and shimmer through movements of a dance with the quality that a teacher meets only once or twice in a lifetime. You have dramatic fire and style. Therefore I wanted you to dance.

But the fates have temporarily decreed that you must stay at home, and in your home town there is very little opportunity for a dancer. You consulted me about opening your own studio, and what I thought about chances to succeed as a teacher.

If you remember, Nancy, you asked me to speak to you with perfect frankness and that I did, telling you something like this: I told you I didn't know. You were well equipped so far as your knowledge of the dance was concerned. You were well grounded in both the commercial and the artistic phases of the dance. You had a large repertoire. You had enough creative ability and knowledge of dance composition to compose new numbers for your students. I told you that you could undoubtedly make a living by teaching the commercial forms of the dance. Also, I discussed with you the fact that I thought you could give a great deal to your students if you chose to teach the more artistic forms of the dance. You would have to pioneer, you would have to wait longer for financial returns, you would have to educate the people with whom you came in contact. But, if you remember, I also told you that you could well afford to do this because you were young, with many years ahead to devote to the building of new ideals in your pupils.

I haven't seen you, Nancy, for three years, not since you left my studio. The day before yesterday I journeyed to your town to witness your student recital. I didn't let you know I was coming, my dear, because I wanted to see the recital just as you always present it. Nancy—I was ashamed. Not only of your students, but of you yourself.

Don't mistake me, Nancy. You have taught them well enough. Each dance was well finished, and the students' technique was in most cases adequate to the dance presented. There were a few exceptions to this, but that's not at all surprising and usually happens in a students' recital.

My greatest shock was not so much in the calibre of the program, which I know to be below your best standard, but it was in something far more vital than that which I will discuss with you later in this letter. In regard to the standard of your program, I will say just this: watch carefully that you always give your students the highest ideals and standards. Don't let yourself slip into the all-too-easy way of giving them dances that are imitations of tawdry vaudeville dances. That isn't the sort of thing you should be giving to children, Nancy, and you know it. Don't let your pupils resort to tricks when something else that is sincere and real would please the audience and parents just as well, and would mean so much more to the children. I know that it's much harder for you, as a teacher, to teach this way, but it is so well worth it.

I don't mean that I want you to be priggish or snobbish about your dancing, or that I want your children to be the neurotic, over-intellectualized type of child who turns up a supercilious nose at anything that isn't highbrow. But do use good taste in what you do. If the children want to tap, let them tap. It's good for them. But don't ever again let a child tap in a ridiculous bra and trunks costume like the bawdy one which was worn by that beautiful six-year-old on your recital last night.

You will probably reply that her mother wanted it. Perhaps. Mother's don't always use the best taste in the world about the costumes their wee ones wear. On the other hand, there are many mothers who would never allow their children to dance in a costume like that. Such mothers, who may have been in your audience last night, will never bring their children to you. There are any number of characterizations which are well suited to tap dances. You and I have talked that over so many times that it would be a waste of time to enumerate them here.

Another number to which I took violent objection was the one in which an attractive youngster appeared in what you (shame on you, Nancy!) programmed as an Oriental specialty. What did that child know about Oriental dancing? She wasn't old enough to know what seduction means, for what does lure mean to a ten-year-old? Therefore all the movements of her hips meant absolutely nothing and were not even attractive to look at, as her technique was not adequate to the number she was portraying. If an overly determined parent insisted that the child do something Oriental, why didn't you give her a religious ritualistic number, which wouldn't have been especially well suited to her, but would have been better than the one she did? Or a purely pictorial dance, using either large or finger cymbals? Dances of the latter type wouldn't be completely out of her understanding; but the one in which she appeared was certainly distasteful.

Another suggestion I might make is this: don't have your child pupils dance in line-ups. In groups, yes, but not in line-ups. Of course, there isn't really anything against this, and it does teach the pupils precision and unison; but somehow the use of line-ups is so connected with choruses and, while your students may ultimately decide to enter the chorus, I certainly wouldn't educate them toward that aim. But that of course is your own decision to make and I can trust to your own good taste in the future, I'm sure.

But, Nancy dear—my really satisfactory pupil—this is what grieved me most, which really hurt me more than I can say, because I feel that in some way I have failed you: on your entire pupils' recital, including your own solos, there was not one ***new*** **thing! Not** one new idea, not one new movement form. Absolutely nothing to show me that you had grown one bit; nothing to show any new feeling for the dance; no experiments in movement; no use of movement with percussion, no pattern building (and children can do this as well as adults), no new feeling into space.

Where were the modern composers? Why did you use hackneyed favorites instead of acquainting yourself and your pupils with some of the really lovely modern music that is now available? Ornstein has a children's book, so has Rebikoff and countless others; and I'll be glad to send you a list of these if you can't find them for yourself. Nancy, your own solos were bad. They were just repetitions of movements you had learned, put together to different music. That isn't composing, it's merely arranging. You can compose dances for yourself if you will just take the time and trouble, and let yourself meditate on your dances instead of just *doing* them.

As you know, there is a wonderful movement in the dance world today—a new feeling for space, form, pattern—a new use of music and a new vitality which is bringing back to our art the strength and sincerity it lacked for a while.

If this new movement is to continue, it must continue through you younger dancers. It must be with you constantly. You must be continually awake, seeking for new forms, new movements to express your thoughts and emotions. What if some of the results are strange and imperfect? All growth, after all, is a development from one imperfect form to another, until it reaches ultimate perfection. Why should you care if some of your experiments are not perfect? Eventually they will be, if you give enough devotion to the dance.

This is your responsibility, Nancy, and it is the responsibility of every young dancer and teacher of the dance; to work constantly for new movement forms, to carry on this new movement which is being developed by the older dancers, but which can live only through you young ones. You must cherish and foster this new awakening, build from it, not repeating and reiterating what has been said before you—not even what the most advanced of the established workers in this new field are saying.

By the time you are older there will be a new vision and a new movement idiom. Be ready for it! Be ready for all things new and progressive. Don't ever fail to be prepared for the vision when it comes. You may feel that it is never coming, but visions don't come on command. It is only your readiness, your mental preparation, your constantly keeping your inner self open to inspiration, that will make you ready to receive when it comes.

There is a lovely short poem by Fiske called *Fathers and Sons,* which I think every parent should read, especially the last stanza from which I will quote:

> Regions strange and visions new
> Shall be yours to search and see
> Old and alien, I shall be.
> I, who love you, set you free.

And that is as it should be, Nancy. You younger teachers will have new visions, new dreams, and you must be free to seek them. You must not repeat and reiterate. You must speak your own time through your own medium.

Do not lower our standards. Raise them and glorify them, because it is only through you that our dreams, and your dreams, can live.

My love to you, my dear,

YOUR TEACHER.

ROMOLA NIJINSKY, *authoress and former dancer, remains one of the most mysterious and intriguing personalities of the dance world*

THE REAL ROMOLA NIJINSKY

An Interview with the Woman Who Is Devoting Her Life to Her Tragically Famous Husband—What Is She Really Like?

by

RUTH ELEANOR HOWARD

NEXT to her famous, ill-starred husband, there is no person about whom there is more speculation in the dance world than Romola Nijinsky. Her frank, unconcerned portrayal of her love for and pursuit of Vaslav Nijinsky at the height of his career with Diaghileff's Ballet Russe, which appeared in her recent book, aroused great interest in her as a woman as well as in her role of the dancer's wife.

Her recent stay in New York at the close of a lecture tour afforded an excellent opportunity to meet Romola Nijinsky and possibly to learn some truths about Nijinsky and his present condition. So many and varied are the rumors that fly—one day he is being put under the care of Dr. Adler who hopes eventually to effect a complete cure; next we hear that he is impoverished and sadly in need of help; and still again we hear that there is good foundation for the belief that there is really very little, if anything, wrong with his mind—that one wonders what to believe.

Bronislava Nijinska, his sister, carefully refrained from mentioning her brother when I interviewed her last spring. And in deference to her reserve I, of course, could not question her about him. But Romola Nijinsky, her book led me to believe, would not hesitate to discuss him. In fact, the interviews she was giving to the papers at frequent intervals made one wonder if she does not actually welcome the prominence that his plight affords her.

She received me in her suite at the Ambassador Hotel early one morning. Her black pajama-clad figure was demure rather than exotic, and the question pressed forward in my mind: "Which is the real woman? Has she elected to play the devoted wife and loving mother during the interview this morning, or is this her real self?"

At first we talked about *her*—her lecture tour, the new book she plans to publish at some future date and the growing dance consciousness of this country today as compared with what she noticed during her first visit to these shores twenty years ago, when she accompanied Nijinsky on his triumphant tour. She calls that period, twenty years ago, "the drawing-room period" and says it cannot be compared to the present. At that time, people knew very little of what dancing really is, she said, but today she finds a tremendous interest in the dance here.

Replying to my question, she informed me that their daughter, Kyra, did not dance *Spectre de la Rose* in a London performance as she had been scheduled to do and, her mother added, ". . . it would have been most inartistic and very bad taste had she done so, for the part was not made for a girl."

Mme. Nijinsky had little other information to offer about her daughter, explaining that she does not see her often and corresponds infrequently inasmuch as she believes Kyra is being influenced by pople who have an axe to grind in defending Diaghileff against the implications in Romola Nijinsky's book.

At last we came to the subject of Nijinsky himself and after her smiling, unrestrained answers to the first questions I hesitantly put forth, we settled down to an eager discussion of him. Almost the first question anyone asks when the name Nijinsky is mentioned is, "Does he ever dance any more?"

To this his wife replied in the affirmative. He does dance once in a while, but he invariably stops if anyone tries to photograph him. When they are alone and he hears music he will sometimes be impelled to dance and will do so for as long as ten minutes. But if anyone calls his attention to music and asks him to dance, he flatly refuses to do a step!

"He loves to dance the tango or waltz with me," she said, "and especially loves the waltz."

That there is some foundation for the popular belief that he is improving is borne out by Mme. Nijinsky's assertion that now that he is domiciled in a sanitarium in Switzerland he shows a keener interest in things that are going on, and plays chess much of the time. Some of us who believe ourselves perfectly sane have difficulty in mastering the intricacies of chess!

By way of answer to the recurring rumors that "Nijinsky *might* come back" she replied that he always insisted he would not dance after he was thirty-five. Being now in his forties, there seems slight chance that he could stage a successful comeback even if his mind were completely healed. On the other hand, Mme. Nijinsky says that the doctors cannot understand the tremendous muscular power which her husband has retained even to this day. When he walks he has an extraordinary elasticity in his movement and his muscles show remarkable strength. This, of course, may be due to the fact that his doctors prescribed Swedish gymnastics for him, which he does faithfully every day although he hates them heartily. He has not done any bar work since his illness and has not seemed to incline toward that type of exercise.

A point on which there has been much conflict of opinion was the question of whether or not Nijinsky is ever permitted to attend dance performances. Some say that he was taken to one performance and greatly disappointed his well-wishers by appearing unaware of his surroundings or the dancers on the stage. But Mme. Nijinsky insists that she has taken him to dance performances and that he has always seemed to enjoy them!

On her desk was a small framed picture of her husband, not in dance costume as the world is accustomed to seeing him pictured, but in a business suit, the cut of which suggested that the portrait was made many years ago. She achieved great tenderness in her manner when she spoke of his shyness and admitted that she is the only person in the world of whom he is not afraid! Again, her mood was wistful when she pictured him asleep: ". . . . always in attitudes that are so very graceful," and told how when she visits him he loves to sit by her couch and watch over her with almost paternal fondness while she refreshes herself with an afternoon nap.

In speaking of him, Mme. Nijinsky always said, "my husband" or "Vaslav"; never using the surname by which we all know him so well.

Nijinsky is always thought of as mild-mannered and sweet-natured, in the sense that one describes a child. This quality was apparently not overshadowed by ego as a result of his success, for he was never jealous of other dancers in the company. He was, however, guilty of great intolerance for those who were inadequate or lazy. As proof of his lack of personal jealousy, Mme. Nijinsky pointed out that her husband had always urged Diaghileff to give other male dancers in the company a chance to dance his numbers and to create new dances. This brought forth the observation that she hopes American dancers will not fall a prey to the jealousies that beset the Russian companies.

We then drifted into a discussion of her own future, and Romola Nijinsky vouchsafed the information that a European publisher plans to publish Nijinsky's diary—a plan which she evidently is not heartily in accord with, since she said she had always insisted that she did not wish it released until they were both dead. When I asked her if it would have startling revelations about other people, she said that it would show a great frankness and sincerity and that while Nijinsky's criticisms of others show the intolerance of which she had already spoken, they also show the rare sweetness of which he is capable.

A time-honored legend is that a man is never a hero to his valet. This might also apply to the teacher-student relationship and seems to be so in the case of Nijinsky and his former teacher, Nicolai Legat. According to Mme. Nijinsky, Legat has often said that Nijinsky's dancing "pleased him most" but that he did not do his best! Today, Legat is living and teaching in London and she

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Hollywood Recognizes the Dance

Academy of Motion Picture Arts and Sciences Adds Award to Dance Director to Its Annual List

by

DORATHI BOCK PIERRE

THERE are many Hollywood versions of the status of dancing in the films. Some say that it will never become more important than it is now, while others claim that dancing is now only on the threshold of its future importance in pictures. It was unusually significant, therefore, that this year for the first time in its seven years of giving awards of merit in the arts of motion pictures, the Academy of Motion Picture Arts and Science has decided to give an award to a dance director for the best dance number of the year.

The Dance Directors' Committee met and chose the numbers they themselves thought were the best, and these dance sequences were cut from the films in which they appeared and were all shown on January 21, at Grauman's Chinese Theatre. The members of the Academy were present and voted on a specially prepared ballot for the number they thought best.

The balloting was done by points: 10—excellent, 8—good, 6—average, and 2—poor. The numbers were to be judged solely on merit, taking into consideration the originality of the idea, entertainment value, and the execution. These ballots were signed and turned in to the Academy, and the final decision was not given out until the award dinner, March 5, to be reported next month.

The argument has often been propounded by people connected with the picture industry that an audience interested in dancing is a very small one, according to them confined almost entirely to dancers, and that all they can hope to do with dancing in pictures, or all they want to do, is to give a suggestion here and there, and to show a pretty face or shapely figure; otherwise the interest of the spectator will wander. Personally I think they defeat their own purpose. The eye and interest of the audience are so confused and bewildered by the kaleidoscope of faces, legs and occasionally a dance pattern that their interest lags because they cannot keep up with it. It has always been my contention that the studios will either have to entrust the composition of a dance to the dance director and then photograph it as a whole, or else have the director create flashes or rhythms, and let the cinematographer create the finished dance through the artistry of his camera. At this Academy showing this theory was very well illustrated.

First they showed the *Playboy of Paree* number directed by Bobby Connolly for Warner Bros.' picture *Broadway Hostess.*

This was purely a dance created by the camera. A couple standing at a bar drinking champagne, then a greatly enlarged close-up of the glass with the rising bubbles, changing into swaying dancing girls. It was very effective and pleasing. It made no difference what the girls did; the dance was designed by the cameraman.

The second number was *I've Got My Fingers Crossed,* directed by Sammy Lee for the 20th Century-Fox picture *King of Burlesque.* This number was designed to create a background of a lot of nice-looking boys for the tap work of tiny Dixie Dunbar. The work was good, but the cinematographer shot it from so many angles that the pattern was ruined.

The third number was *I Have a Feeling You're Fooling,* directed by Dave Gould for B-G-M's picture *Broadway Melodoy of* 1936. This was a novelty number wherein tables, chairs and even a piano miraculously rise from the floor. As a novelty number it was very good. The photography was good, and so was the work of the dancers, June Knight and Nick Long, Jr. The extraordinary thing was that no number of Eleanor Powell's was chosen. I can find no reason as sufficient excuse for this glaring omission.

The fourth number was *Piccolino,* directed by Hermes Pan for the RKO-Radio picture, *Top Hat.* This was the big spectacular number from the Fred Astaire picture. This number clearly illustrated two distinct techniques in dance composition for pictures. The parts using the large chorus were designed in geometrical patterns to be photographed from above, and as such they were effective. But when Fred Astaire and Ginger Rogers danced their part of the number, the camera was used simply as a means of recording a dance with a set and definite pattern. I think this is one of the contributing factors to his great success in pictures. While other studios wish they had a Fred Astaire they continue chopping up the dances of the artists they have.

The fifth number was *Latin from Manhattan* directed by Bobby Connolly for the Warner Bros.' picture *Go Into Your Dance.* This number was one of those "super-colossal" numbers dear to the heart of Hollywood, which cost a fortune to produce, and are so overweighted with their own extravagance that they are confusing and uninteresting in the extreme. Ruby Keeler danced through several episodes and did her best with a number that might have been better if so much money had not been spent on production. The camera jumped around and the dances were so cut up by the different angles that it almost put one to sleep.

The sixth number was *Viennese Waltz* directed by Leroy Prinz for the Paramount picture *All the King's Horses.* This was a delightful number, very well conceived as a dance, and with costumes and background creating a splendid illusion and foil for the dance, but it was ruined by the too frequent changes of the camera angle. Just when you were realizing that this was an unusually beautiful dance number, the camera would swoop you around to the back or the top, and the continuity and design were completely lost.

The seventh number was *Shooting High* directed by Sammy Lee from *King of Burlesque.* In this picture one number fades into another. The strange thing about this selection was that they eliminated the first number in which Nick Long, Jr., did some excellent work, and that had real merit as a dance. They chose instead the second part in which a group of chorus girls posed prettily on high swings while singing a song. It was well photographed, but had little to do with dancing.

The eighth number was *Straw Hat* directed by Dave Gould for the 20th Century picture *Folies Bergere.* This was a novelty number sung and danced by Maurice Chevalier and Ann Sothern. As a novelty number it was the best shown. An idea had been carried out in rhythmic design with a pattern in which the camera angles were an aid.

The ninth number was *It's the Animal in Me,* directed by Leroy Prinz for *The Big Broadcast of* 1936, a Paramount picture. This was the number in which the line girls do a sequence and then a troup of trained elephants imitate them. A novelty number which was undoubtedly amusing, but it would have been helped considerably by a more stationary camera.

The tenth number was *The Words Are in My Heart,* directed by Busby Berkeley for the Warner Bros.' picture *Golddiggers of* 1935. This was a novelty number in which the dance design is created by moving pianos. It was very unsatisfying. The girls pretending to play these dancing pianos were supposed to move their shoulders in rhythm with the music, but not one of them succeeded in doing so. Consequently the attention of the audience was so diverted that it was hard to concentrate on the pattern. The one most interesting moment was when the pianos slid faultlessly into place forming a large stage on which a girl appeared. The opportunity was just right for a graceful dance, but she was only a pretty showgirl and all she did was sway her body and let-an offstage wind blow her draperies.

The eleventh number was *Lullaby of Broadway* from the same picture. This was another of those mammoth spectacles of which Warners are so proud. The idea of this number was really excellent; the various parts were well worked out; the lighting, costumes and dancing were all of a high order, and there were flashes of dancing on broad stairs that would challenge some of our more serious modern concert dancers. But the whole effect was lost in the too many changes in points of visual interest. There was an excellent ballroom team in this picture who did not receive screen credit. It is really pitiful to sit by and see a worthwhile piece of work so ruined.

I have been told that every dance director, knowing his dance will be cut to pieces, shoots sometimes as much as several thousand extra feet of film, so there will be a lot to choose from. Of course the dance director does not have anything to say about the cutting of his dance. That is left to people who know nothing about dancing; some of them apparently do not even like dancing, if we may judge by some of the results we see.

The twelfth number was *Top Hat* directed by Hermes Pan for the picture of the same name. This dance number is as perfect as any seen on the screen, from every angle. Fred Astaire dances in his best manner and the boys who work with him are good. The background and lighting are good and add to the dance. The dance itself has a clever and well worked out pattern, and, as in all of Astaire's numbers, the camera photographs the dance from the front at a given distance best calculated to add, not detract, from the dance. Your eye and your attention are concentrated on one thing, a dance, and there is nothing to detract from the thorough and perfect enjoyment of that dance.

Audiences composed of the ordinary untrained spectator are all enthusiastic about

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THE CALL BOARD

LATE this month the Chicago *Herald-Examiner* took its cue from the New York *Daily News* and the Boston *Traveler* and announced a Dance Festival Contest to be held at the Chicago Stadium early in May. Reason given for the contest is that the stage needs new faces and new names. Amateurs only are allowed to enroll in the lists of competitors in these announced divisions: ballet, ballroom, tap, comedy or eccentric, acrobatic. Sixteen is the minimum age, and a fee of fifty cents for a team, or twenty-five cents for a soloist is the only other requisite.

ARTHUR KRETLOW has been placed in charge of a question-and-answer department of the contest.

At this date, names of judges had not been learned by THE AMERICAN DANCER, but it is hoped that the Chicago paper will follow the Boston *Traveler* and obtain the services as judges of established teachers and authorities; not as the New York *Daily News* did in having non-ballroom teachers judge a ballroom contest. Chicago teachers and dancers should at once bring pressure to bear on the *Herald-Examiner,* while there is yet time, to get expert judges, and to keep off the judges' list every ex-pugilist, radio singer and six-day bike rider who ordinarily appears as a dance contest judge.

This department is naturally pleased that great daily papers are drumming up the dance: it's good for all of us. But unless these contests are properly run in cooperation with established teachers, they will soon degenerate into cheap commercial schemes, and will grow to be as bitterly regretted by the dance profession as marathon dances were.

BARR and ESTES spent some time this month at the Morrison Hotel, Chicago. . . . HELENE DENIZON, ballet favorite of the picture houses, is now on tour. . . . RUTH QUINN and LOLA MOORE ERGY are fighting in Miami over the idea of a so-called half-and-half dance, done by a single dancer with a dummy attached, looking like two figures. Miss Ergy is trying to stop Miss Quinn from using the idea.

Still at Chicago's Bismarck Hotel, LUI *and* GRETL *have their routines staged by* JOHN PETRI—*Theatrical Studio photo*

At Home Abroad, the revue starring BEATRICE LILLIE, ETHEL WATERS, MITZI MAYFAIR (who replaced ELEANOR POWELL) is going on the road, giving local audiences a chance to see the excellent dance numbers staged by HARRY LOSEE, a young man who, though not new to Broadway or to the concert stage, deserves increasingly important opportunities to produce.

GUS EDWARDS is back in the producing field with a show announced for a month from now. He has leased the former Colony Theatre on Broadway at Fifty-third Street, renaming it the Showindow. Early this month he put forth a cry for new talent of all kinds: dancers, composers, lyricists, etc., etc.

At a meeting of the Screen Dancers' Guild held at the Writer's Club February 23, LEROY PRINZ and DORATHI BUCK PIERRE were the speakers.

Mrs. Pierre, L. A. AMERICAN DANCER representative, spoke of the need for an organization of dancers who would be able to experiment in new techniques for dances to be used in motion pictures, and asked the Guild to cooperate with the Federal Dance Project.

Mr. Prinz told of the need the dancers working in pictures had for a strong union which would be able to protect and aid their members. He said that all of the dance directors were willing to do everything they could to help them.

The Guild is making ambitious plans for its first annual ball to be given in the Fiesta Room of the Ambassador Hotel on the night of April 4. The money raised is to go into the dancers' relief fund. They are planning an elaborate floor show, and they will give fifty prizes, including an automobile.

WANDA ALLEN and DOROTHY CRAVEN, students of ERNEST BELCHER, did specialty numbers in dance sequences for the picture *The Great Ziegfeld.*

Four generations of the CANSINO family are appearing in the Technicolor picture, *Dancing Pirate.* ANTONIO CANSINO, the grandfather, known as the "original Cansino," EDUARDO, his son; ELISA, the daughter of Eduardo, and GABRIEL, the son of Elisa. Although Antonio is seventy-three years old, he is still considered a fine dancer.

The yearly celebration of the Civic Auditorium in Pasadena was held February 22. More than seventy-five children took part in the songs and dances. BUD MURRAY staged the dances and most of the children have appeared in the *Our Gang* short comedies. There was a forty-piece orchestra and special scenery. The children's performances at the Auditorium are always enthusiastically acclaimed.

The sudden death of MRS. FRANK SAUNDERS, known professionally as DORALDINA, recalled the days of her triumphs, when shortly after the war she startled the country by dancing the hula-hula in a costume made of strands of rhinestones. She appeared in many Broadway successes and started the modern craze for the hula. She retired from the stage a number of years ago and had been very successful in manufacturing a cosmetic carrying her name.

The Los Angeles *Examiner* in conjunction with VELOZ and YOLANDA, who are appearing at the Coconut Grove of the Ambassador Hotel, held a dance contest called Dance to Fame championship. Three eliminations were held and the finals were held at the Ambassador, February 25. The prizes included a huge trophy, cash awards and appearances at the Paramount Theatre. The judges were, beside VELOZ and YOLANDA, LEROY PRINZ, directing dances for *Showboat* at Universal studios; BOBBY CONNOLLY, director at Warner Brothers studios; SEYMOUR FELIX, director of dances for *The Great Ziegfeld* at M-G-M studios; GEORGE CALHOUN, president of the Screen Dancers' Guild, and NORMA GOULD, president of the Dancing Teachers' Business Association.

NANCY MONTEUX is studying in San Francisco in preparation for her debut in Paris in June with her father's orchestra.

From MAURICE PILARES, Yokohama, Japan:

At present I am working the three-a-day on the attraction bill (as it is called out here) at the greater Tokyo Theatre, doing two tap solos. This, besides my regular teaching in Yokohama and Tokyo. My brother JOSEF and I direct classes in stage dancing (tap, ballet, etc.) in both Japanese cities. Josef is the only recognized American teacher of ballroom work out here.

SABURO NAKAGAWA, mentioned in THE AMERICAN DANCER (May, '35, P. 22) as appearing at the D. T. B. A. meeting, has returned to Japan with a new personality, new tap routines and the greatest praise for JOHNNY MATTISON, with whom he studied while in New York. I attended his private exhibition given for the critics and found his tapping of really high standard. He is scheduled to make records for a local company, after which he will give a public performance at the Hibya Puglie Auditorium. He is now organizing a company to assist him in his professional appearances.

MANUELA DEL RIO, Spanish dancer, completed a series of successful concerts and has returned to Spain. Castanets and heel work were superb. Ditto for line and spirit.

Your page of *Future Finds* in the February issue is an inspiration to young dancers and should, I believe, be repeated every so often. ANATOLE CHUJOY'S articles on the ballet are intelligently good.

MARY JANE COOPER *is the latest tap dancer to flash across the Broadway horizon, revealing charm and talent. At present she is stopping the latest edition of* GEORGE WHITE'S *Scandals every night—Photography by Renato Toppo*

BALLET—TECHNICALLY SPEAKING

by ANATOLE CHUJOY

Ruth Page Ballets, Adelphia Theatre, N. Y., March 1.

The New York debut of the Ruth Page Ballets proved that the troupe is versatile, if anything. Of the four ballets presented, *Hear Ye! Hear Ye!,* music by Aaron Copland, is a modernistic satire; *Love Song,* Franz Schubert—a ballet in a classic mood; *Gold Standard,* Jacques Ibert—a comic ballet; and *Iberian Monotone,* Ravel's *Bolero*—a Spanish number. An ambitious program that would tax the ability of any troupe and satisfy the various tastes of a large audience.

To judge the Ruth Page Ballets from a technical standpoint, we should divorce Ruth Page the choreographer from Ruth Page the dancer. And it must be said at the outset that Miss Page is a much finer dancer than choreographer. Her compositions of ballets and dances in the ballets tend to be overcomplicated. This is particularly noticeable in *Hear Ye! Hear Ye!,* the most ambitious production of the evening. The impression is that Miss Page is so close to her work that she loses the perspective of it, and takes for granted moments and actions which in reality do not get across the footlights.

The "testimony" of the first witness is a very good example. When the chorus girls enter, it is not clear that their dance is the Hostess' impression of how the dance looked on the night club floor. The result is that the dance appears exaggerated and gaudy. The defect lies in the (if I may call it so) *pas d'action* of the Hostess. She takes the oath and remains standing still on the witness stand, while the chorus girls and later Ruth Page and Bentley Stone go through their dance and pantomime. A few gestures, by the Hostess,—a movement, an attitude,—would clearly express that what is going on on the stage is her testimony. The burlesque-like sensuality of the dance would then acquire a *raison d'être.*

Although possessed of a somewhat limited technique, Ruth Page is a graceful dancer, with a beautiful line, a good balance and strong *points.* Her second *adagio* in *Love Song,* with Bentley Stone, was probably the most effective dance of the program. Her talent, in general, seems to lie in *adagio,* rather than in *allegro,* and she is quite *terre-à-terre.* It is a pity that Miss Page's costume called for black gloves. Her arms looked as if cut off at the elbows, and this shortened considerably the graceful extention of her lines, particularly in the several *arabesques* and *attitudes.*

Miss Page is fortunate to have in her troupe very capable male dancers. Bentley Stone and Walter Camryn are forceful, have a fine elevation and should be able to develop a clean-cut *batterie.* Blake Scott showed a fine sense of rhythm in *Iberian Monotone.*

Of the female dancers, Virginia Nugent and Sandra Davis are outstanding. Their variations in *Love Song* were deft, graceful and light.

Special mention must be made of the masks, in the first ballet, costumes and decor by Nicholas Remisoff. They are original, fresh, and there is an idea behind them.

News

This season's new addition to the roster of ballet companies, the Philadelphia Ballet, headed by CATHERINE LITTLEFIELD, has been playing a series of engagements in and around Philadelphia. Perhaps its most important date this season is March 31 at the Academy of Music with the Philadelphia Orchestra, presenting *Daphnis and Chloe.* It is expected that the performance will be viewed by representatives of New York impresarii to consider the company for a possible tour next season.

In addition to Miss Littlefield, who is prima ballerina and chief choreographer, the principal dancers are ALEXIS DOLINOFF, THOMAS CANNON and EDWARD CATON, DOROTHIE LITTLEFIELD, KAREN CONRAD, JOAN McCRACKEN, MARY WOODS, MIRIAM GOLDEN, JUNE GRAHAM and DANIA KRUPSKA. In addition there is a large male and female ensemble.

Miss Littlefield herself is experienced in ballet through her work some seasons ago with the Philadelphia Civic Opera, while many of the other leading dancers have appeared with the Monte Carlo Ballet, the Philadelphia Opera and other productions.

NINI THEILADE will stage CESAR FRANCK'S *Psyche* in Copenhagen next October.

TRUDI SCHOOP and her Comic Ballet played a return engagement in Chicago the first week in March.

PATRICIA BOWMAN danced the ballet from *Faust* at the Radio City Music Hall the week of March 5.

IRINA BARONOVA, leading dancer of the Monte Carlo Ballet, eloped with GERMAN SEVASTIANOV, private secretary to COL. DE BASIL, general manager of the company, March 19, in Newport, Ky.

ALEXANDER OUMANSKY and his ballet are in Mexico City where they opened shortly after March 1 at the Alameda Theatre for an extended engagement. The Alameda is a new theatre and is inaugurating a presentation policy of pictures and prologue entertainment. Oumansky's long experience in this type of work at the Capitol Theatre in New York makes him an especially happy choice. The members of his ballet who are with him in Mexico include DONNA PARKE as soloist, and DORIS SOSO, EILEEN BREN, JANE MAXEY, ANN HANGEL, DOROTHY GROSS, DICKIE DIXON, SALLY ARGO, ELEANOR WILLIAMS, VIRGINIA LEE BOULDIN, KAHLA DIANE, KATHERINE HANAWAY and JEAN EVANS.

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Views of the new Philadelphia Ballet Company in action. At the top is the directress and premiere, CATHERINE LITTLEFIELD, *in Soiree Galante, one ballet of the company's repertoire. Center is* ALEXIS DOLINOFF *as he appears in The Fairy Doll. And at right appear* DOLINOFF, CATHERINE LITTLEFIELD *and* THOMAS CANNON *in the divertissement from Snegourotchka*

DANCE EVENTS REVIEWED

Critiques and News

by

JOSEPH ARNOLD KAYE

Harald Kreutzberg, Guild Theatre, N. Y., February 2 and 9.

There is a tendency to disparage Harald Kreutzberg, to say that he is a fine dancer who uses trivial material; that he is a fine dancer who demeans his art by not giving it the proper artistic respect. That is the usual comment after each of his New York appearances.

This writer does not know what these super-idealists want Kreutzberg to do. He is a theatrical dancer. And as a theatrical dancer he is superb. As a theatrical dancer New York has seen none better.

Kreutzberg is paramountly interested in characterization through the dance. That is what he wants most to do, that is what he does marvelously well, and you can either take his art or leave it alone.

It should also be useful to mention that he was the only dancer this season (to this date) to draw a full house—not once but twice. And his audiences were not composed of Roseland habitues, either.

Four new works were presented by Kreutzberg: *Soldier of Fortune, Serenade, Night,* and *Three Merry Dances for Children,* (a) *Little Pastorale,* (b) *Faun,* (c) *Old Vienna.* The first was a projection of a swashbuckling mercenary of the historical romances. It cannot be classed among Kreutzberg's better pieces, and the same can be said for *Serenade.* The third, *Night,* was planned with too much obvious artifice. The dancer was revealed shrouded in a cloak with his concealed arms upraised so that only the fingers, curved like talons, showed above the cloak. In the dim light he seemed like an impression of a huge night bird. Slowly the cloak was parted and the dance began, in which the cloak, billowing and sweeping, played a large part. Now all this is reminiscent of what has been used ever since the first painter was inspired to picture a night scene. If any dancer today feels an overpowering urge to present his impression of nocturnal mysteries, more original ingredients are recommended.

The *Three Merry Dances for Children,* however, were little gems of light humor. They seemed to have been created for clown-like entertainmnt, although many in the audience read satire into them. In *Little Pastorale* Kreutzberg was a gawky yokel with an inimitable little gesture of the fingers in front of his eyes, underneath a big straw hat. A simple little undulating wave of the fingers, but it brought instant laughter. In *Faun* he was Fanny Brice doing a classic dance, and making an extremely effective use of a mask, which appeared unexpectedly on his face as he inclined his head momentarily behind the scenes during the dance. It was an inspired piece of business. In *Old Vienna* Kreutzberg pictured an old Viennese dandy putting his heart into a Strauss waltz. As an encore Kreutzberg danced a fourth *Merry Piece,* which he called *Spanish Cavalier.* It did not come off as successfully as the others except at the final gesture, when he struck a conceited pose and flipped the ash of his cigaret, a rather routine idea.

The noble and thoroughly danceworthy *Choral* was, as usual, one of the best things on his two programs, and *Dance Through the Streets* still is among the most remarkable pieces of solo choreography seen on the concert or theatrical stages today. There is one movement in it that is a *tour de force* in plastic invention. The dance is an impression of a roguish Spanish blade, and using the typical turning movement of the Spanish dance, Kreutzberg makes a complete, sweeping body turn, ending with a slap of the hand on the floor. It is a movement that combines high technical skill, grace and originality.

Kreutzberg should really appear in ballets. His program is built of short pieces, but good as these pieces are they have a tendency to give the discriminating in his audiences a feeling of seeing fragments. Yet to expand such characterizations, such impressions, would probably spoil them; with the materials he uses a soloist cannot do much. Ballets are the ideal vehicle for this dancer.

Modern Dance Recitals, New School for Social Research, N. Y., February 12 and 26.

This is a series of fortnightly events organized to give new dancers an opportunity to perform publicly without going to the expense of hiring an auditorium and all the other adjuncts that go with a formal recital.

As they work out, however, very few new dancers appear at these concerts, most of the artists having been seen in public often.

At the first two events the contributors to the programs were Lillian Shapero, Mary Radin, Jose Limon, Letitia Ide, Hilda Hoppe, Bill Matons and his group and the Rebel Arts Dance Group. Only Miss Radin and Miss Hoppe are new. Miss Radin is worth encouraging. Although immature, there is an authoritative touch to her dancing and sincere feeling in her compositions. Miss Hoppe is also immature, and not yet ready for public performances. To her credit are a vigorous body, a sense of dance rhythms and an instinct for dance subjects.

Lilliam Shapero danced with her group. She has had her training in the modern school while her inclination is toward the theatre. Her compositions are frequently cross-breeds and lose in effect through lack of a definite direction. She is shortly to give her first full-length recital, and a fuller consideration of her work may be deferred until then.

Limon and Miss Ide repeated dances given previously, and excellently, while the irrepressible propagandist, Bill Matons, went through his favorite motions again, this time with the assistance of a group. Matons knows how to dance; what he does not know is where to draw the line between dancing and preaching and cartooning. He gave at the second of these events two extensive pieces, *Dance of Death* and *Fascist Dictator.* Both were playlets done in gymnastic pantomime. Some sections were amusing. In their entirety they gave the impression of parlor charades.

The Rebel Arts Group, composed of girls, danced *On That Day,* to music by Honegger. There was nothing in the composition to harmonize with the title, but the girls are agreeable dancers and have a softer and more dance-characteristic technique than their revolutionary sisters in the New Dance League.

Elna Lillback and Group, Guild Theatre, N. Y., February 16.

Miss Lillback, a modernist, gave her first recital last year. In this, her second, she indicates good dance ability but little choreographic talent. Her compositions are pretentious and dull. One half of the program was given over to a *Dance Drama* in which the main feature was a heavy romping by a group of tall and energetic young women. The piece was probably inspired by Doris Humphrey's *New Dance,* which is about the best thing that can be said for it. A *Dancer's Dilemma,* in which Miss Lillback danced the question of whether a dancer should be influenced by one or another school, had some entertaining qualities.

Sarita, Vanderbilt Theatre, N. Y., February 23.

This was Sarita's debut as a solo Spanish dancer. She is an American girl who has made herself a very clever interpreter of the Spanish dance. Gifted too with a pretty face, an attractive figure, the ability to perform charming gestures, she makes a glamorous stage figure.

Her defect is that her dances lack consistent authenticity. It would be much better if she billed her performances as impressions of the Spanish dance. Or, if she wishes to be acknowledged as an authentic dancer, it would be well if she went in for a course of intensive study in localities where she could acquire both the substance and the spirit of the Spanish dance.

Praise should be given to her castanet work, which was both technically expert and expressive.

Jooss European Ballet, Alvin Theatre, N. Y., February 23, 28 and 29.

The Jooss Ballet visited New York for the third time, and presented two new compositions, *The Mirror* and *Johann Strauss, Tonight!* While still the organization using the best ballet form, which might be called a contemporary refinement of the older ballet technique, the company as a whole failed to make as good an impression as on previous visits. This was because both new works were not as good as the compositions which made Jooss so favorably known in New York.

The Mirror may be considered a sequel to *The Green Table.* The program note describes it as "reflecting the confusion and conflict of post-war mankind, which is struggling to escape the moral, social and political results of its own creation." It is divided into seven episodes, beginning with the end of the war, when three soldiers, a "gentleman of leisure", a "middle-class man" and a laborer promise to help each other "escape from the chaos". The ballet then shows the inevitable return of each one to his own class, the poverty and misery of a world torn by depression and dissension, until "the gambling table, symbol of a superficial and adventurous era, is swept away by the outbreak of a revolution. The end seems imminent. It is finally the wife of the laborer (who has been driven to become a woman of the streets) who sets the example of selflessness and mutual help, showing a way to harmony. On this road the three comrades re-unite and march together again, but towards a new goal."

Except for a few incidents the ballet misses the dramatic effectiveness desired by Jooss, its choreographer. It however brought out more fully the talents of Elsa Kahl, who danced the wife of the laborer. She gave a sincere and moving performance, and impressed herself strongly on the audience.

Johann Strauss, Tonight! is a fantastic satire about the devil and his grandmother, who interfere in the affections of "four souls in love",—in other words, two loving couples. It is a long-drawn business, unclear and wearying for all its liveliness. The music, intended to be a "free adaptation of Johann Strauss" by Fritz Cohen, the musical director of the company, was so free that it was no help to the ballet.

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LET YOURSELF GO!

A Double Tap Routine Based on the Fred Astaire and Ginger Rogers Dance in Follow the Fleet

by JOHN LONERGAN

Music: *Let Yourself Go!*, by Irving Berlin, from *Follow the Fleet.*

Entrance

Boy and girl start off R, girl on stage side, standing next to each other, their shoulders close, holding hands.

Both turn on balls of feet, heels go to L, drop heels 1
Turn on heels, move toes to L, drop toes 2
Repeat 3-4-1-2-3
Step on R ft., L knee up 4
Step L heel to L 1
Bring R up to L 2
Hop on R, raise L knee 3
Step L heel to L 4
Bring R up to L 1
Hop on R, raise L knee 2
Step L heel to L 3
Step R up to L 4
Step L heel to L 1
Drop L toe, raising R knee 2
Step R heel to L 3
Drop R toe, turning L to face R, raising L knee 4
Step L heel to R 1
Drop L toe, raising R knee 2
Slap R ft. to R oblique and-3
Step L up to R and
Stamp R ft. out 4

Break:

Back tap R swinging to back of L and
Drop L heel 1
Back drop R toe in back of L and
Drop L heel a
Stamp R ft. out 2
Touch L toe to floor and
Raise L knee, slap it with L hand 3
Touch L toe to floor and 4
Drop R heel and
Cross L in back of R 1
Turn to L on L to face R, dropping R toe on eact ct. 2-3
Bring feet together in slide 4
Repeat from beginning, omitting last ct. 4

16 M.

I.

Slap R to L oblique, lean fwd., arms follow feet and-1
Drop R heel 2
Step back on L (Illus. 1) 3
Fouette turn to R on L, dropping L heel for each ct. 4-1-2
Slap R fwd. and-3
Drop R heel in place 4
Step back on L 1
Slap R fwd. and-a
Step back on L 2
Hop on L, swing R back 3
Step on R in back and
Pause 4
Hop on R, swing L in back and
Step L in back of R 1
Step R to R, raise L to L, face L 2
Cross L down in front of R 3
Clap hands 4
Slap R to R oblique and-1
Drop R heel 2
Slap L in place and-3
Back R to L and
Step R to L a
Step L in place, raising R toe off floor 4
Back tap R and
Step R to back 1
Slap L in place and-2
Front tap R and
Back tap R 3
Hop L and
Step fwd. on R 4
Drop R heel 1
Touch L toe to floor and
Pause 2
Drop R heel, raise L leg and
Step L in back of R 3
Step R back 4
Step to L on L, start L turn in place on ball of L 1
As you turn to face R, drop R toe on cts. 2-3
Pause 4

8 M.

II.

Slap L in place, slide R out as in wing and-1
Back tap R, swing in back of L and
Drop L heel a
Drop R toe in back of L 2
Slap R in turn to R to face L and-3
Slap L a little in back of R, heels up and-4
Drop R, then L heel, in place and-1
Back tap R, swing in back of L, drop L heel and-2
Drop R toe, drop L heel and-a
Step R fwd. 3
Brush L fwd., chug R heel and-4
Hop on R, still facing L and
Long step L to L, swing arms up overhead to L 1
Turn on ball of L, swing arms down, then up to R, drag R ft. up in front of L as you turn to R 2-3
Slow up the turn as if off balance, end facing L.O. 4-1
Fall out of turn to L.O., R, L, R and-2-3
Step on L and straighten up 4

Girl:

Hop on L in arabesque to L, holding R hand back to boy's R hand and
Glissade, tour jete to R, crossing in front of boy, landing on L ft. facing front 1-2-and-3-4-and-1
Boy supports girl as she turns, moving over to R with her, R, L, R, releasing her hand at end 1-2-3
Pause 4
Facing each other, they take 4 steps downstage, knees bent as in a sneak; boy L, R, L, R (Illus. 2), girl opposite. They assume ballroom position, facing each other at an angle 1-2-3-4

Girl:

Step R, fwd. R, L 1-2
Brush R heel fwd. 3
Hop on L ft. 4
Step back on R, slide L in back of R 1-2
Step on L, slide R in front 3
Pause 4

8 M.

III.

Girl:

R-L-R essence, holding her R hand in partner's, moving toward him 1-and-2
Essence, starting with L turning to her R, passing partner, making half-circle around him 3-and-4
Step back on R, leaning away from partner 1
Step in place on L 2
Repeat 6 cts., moving back to position of start 3-and-4-1-and-2-3-4
Repeat essence, starting again on R 1-and-2
Step on L, then R, making turn in front of partner, stopping on his R side, arm on his shoulder, facing front 3-4

Boy:

To same cts. as above, he does essence, starting on R, then on L, making half-turn to L on a spot. He starts holding girl's R hand, as he turns he changes her R to his L behind his back. Then as she turns to face him again, he switches back to his R hand. He does this twice, then repeats his first essence, moving past the girl. He takes two steps L and R in place as girl turns to his R side. They are now both facing front, boy's arm around girl's waist.

Both:

Jump on balls of both feet 1
Hop on L, raise R in back 2
Jump on both feet, L crossed in back of R 3
Hop on L, raise R 4
Jump on both feet, this time knees bent preparing for lift 1
Boy raises girl up on his R knee 2-3
Both slide ft. in back, keep weight on front ft., knee bent, going into this as boy lets girl down off his knee (Illus. 3) 4
Slowly they draw ft. up and stand up 1-2
Stamp out on ft. 3
Boy picks girl up in R arm, swings her in front over his R knee, parks her there and brings her back to standing position (Illus. 4) 4-1-2-3-4

8 M.

IV.

Facing front and free of each other, both do:

Turning on spot to R, hop on L 1
Back slap R and-a
Step on L 2
Back slap R and-a
Front and back tap L, facing front 3-and
Hop on R a
Cross L down in front of R 4
Drop R heel, then L, in making complete turn to R. Do not raise feet off floor and-1
Fouette turn on L to R 2-3
Stamp out on R ft. to R oblique 4
Do a 4-ct. tour jete to L moving upstage. Boy stands still as girl does hop, step, R, L, toward him. He takes her R hand in his L, locks elbows and throws her in a turn over his back, 3 cts.
Girl is now on boy's R. Repeat first 8 cts., then do a grand tour jete upstage, ending facing L. Take a step downstage on R, then shift weight to L with a slight hip movement. Boy raises girl's arm in token of well-earned victory.

No. 1

No. 2

No. 3

No. 4

THE BALLROOM OBSERVER

A Forum of the Social Dance Conducted by THOMAS E. PARSON

ON FRIDAY evening, February 21, another of those newspaper-sponsored dancing contests was held, this time in Boston, Mass., at the Boston Garden. According to the first batch of publicity in the Boston *Traveler,* the newspaper handling the contest, the affair was similar to the one staged in New York City last summer by the *Daily News.*

Later on a most unusual and significant point was brought to light, namely: that the Boston *Traveler* had actually called upon members of the organized profession to officiate as judges. If you remember, the affair last summer ignored completely anyone even remotely connected with any organization, and among the several judges selected there was *only one recognized ballroom teacher!* Teachers of every other type, singers, dancers, dance hall proprietors and a few stage stars were on that board of judges, but the *Daily News* evidently thought that New York City ballroom dancing teachers knew little or nothing about their subject.

There is some consolation, however, in knowing that the entire country does not hold the ballroom teacher in general, and the organized profession in particular, in such utter disregard. And you can believe it or not: members of the Boston Club dominated that board of judges! Whether Danny Dugan, the director of all the judges, is a Boston Clubber I do not know at this time. But I do know that he chose as his assistant Katherine Pope, who is; and she in turn selected Lillafrances Viles, Hyde Park; Willette McKeever, Lynn; Hazel Boone, Boston; Doris Tower, Medford; Katherine Dickson, Belmont; S. W. Paparone, Boston; Russell Curry, Arlington, and William Murphy, Chelsea, as active judges.

The Boston Club even carried away the honorary judgeships with Anna Greene, President of the Club; Gertrude McKinley, Christine MacAnanny, Caroline Brine, Pauline Dunne, Florence Baker, Grace Curry, Helen Anrews and Doris Caffrey.

Contests are one of the best forms of publicity for the ballroom profession. It would be to the advantage of every dancing teachers' organization in the country to approach the newspapers and, if possible, arrange tie-ups similar to the contests held in New York and Boston. This should be done at once, before other interests became too aware of the possibilities and make of this feature a financial, rather than an artistic effort.

Speaking of publicity for ballroom teachers, the Park Plaza Hotel in St. Louis sends out a varicolored sheaf of oddly shaped cards (clever stuff, too) announcing that "Believe it or not—Mr. LaMae and Miss Alice Louise assure us that anyone can master the tango in one lesson." This team is propagandized as being "one of the finest dance teams and a leading authority on tango and rhumba." If this is true, then Mr. LaMae and Miss Alice Louise should know that the tango cannot be mastered in one lesson, easy or otherwise, *and also that rumba has no aitch!*

And a few weeks ago there appeared in several newspapers throughout the country a strip of pictures depicting what to the average reader was a *new* ballroom dance, called the *Hi-Lo Rhumba.* Posed by Robert Alton and Gail Sheridan were a series of dance positions suitable only for the stage; any one of them would be barred from any dance hall or abllroom floor. Aside from this, the young lady was attired in what appeared to be a sweat shirt and shorts. Wonderful publicity for the new *Follies,* with which Mr. Alton and Miss Sheridan are connected, and sensational enough to catch the reader's eye, which seems to be the only requirement insofar as the newspapers are concerned. (Has *Rumba* got an aitch, or has it got an aitch!)

An inquiry from Duluth, Minn., asking if a correspondence course was advised for one whose ambition it is to become a ballroom teacher, was answered with an emphatic *No!* Up to now no home study course has ever been found with sufficient material in it to take the place of instruction with a *bona fide* teacher. To augment the latter study, *Yes,* but to take the place of—*Never!* And that goes for both teachers and students.

And now let's get technical for a change. A letter from Mr. B. Jaffe of Cleveland will supply the material for what might turn out to be an argument. Mr. Jaffe says:

"Exactly what is a 'waltz step' in exhibition ballroom dancing? One partner says it consists of three steps, the first one longer than the next two. The other partner says that this is a waltz 'run,' and that a waltz step, strictly speaking, consists of 'step-step-close,' and also that what is frequently confused as waltz step is technically a 'chasse' or 'step-close-step.'

"The disagreement arose because one partner was trained in ballroom dancing exclusively, and the other partner exclusively in ballet, limbering and exhibition and acrobatic dancing. Generally speaking, do the vocabularies in ballroom and exhibition dancing differ?"

Mr. Jaffe is right when he infers that the "chasse" is often confused with what we take for granted is the correct waltz step. The solution of this particular problem seems to be not what is absolutely and technically correct, but rather that which we have accepted as such, and since the waltz step is agreed upon by the majority to be technically a "step-step-close," naturally we are bound by that rule.

Whether or not a person has been trained in ballroom or ballet, either to the exclusion of the other, the waltz step principle should have been the same; but the fact that the waltz-step is *not* always taught the same is glaringly evident in a number of exhibition dance teams. Years ago the waltz step, according to some, was executed as we execute our two-step, or "chasse," of today, and was considered by authorities to be correct. The old order has changed, however, and today we have accepted—that is, at least ninety per cent have accepted—the other movement to be more in keeping with waltz music. Three steps, forward or backward, the first longer than the other two, cannot be correctly called a waltz step; however, three steps with the *accent* on the first would be the proper manner in which to execute these steps to waltz music, provided the first or accented step is taken on the first beat of the measure.

Care should be exercised by the young teacher in the use of the term "waltz step," since the expression itself is not necessarily confined to waltz music, or dancing the waltz. "Waltz step" is the terminology used in describing a certain sequence of movements of the feet, which can be used in all three dances, waltz, fox trot and tango, to say nothing of the Peabody, Lindy Hop, and all the rest. On the other hand, the two-step, or "step-close-step" would not be used in its musical sequence in the waltz.

The problem which confronts more than one parent, to say nothing of the patroness, is that modern institution referred to as the stag line. Once upon a time no coming-out party for the debutante was considered even mildly successful unless there were at least five boys to one girl. Naturally the one in whose honor the affair was held usually was the most "popular," if the cut-ins were to be taken as an indication.

It is hard to believe that any sane mother or patroness ever conceived alone the idea of the stag line; no Broadway press agent ever thought of a better stunt to put someone in the limelight. But who could have foretold the result! About five years ago a fond mother, seeking advice on how to arrange a dance party for her young daughter home for the holidays, was asked if shorter numbers by the orchestra, resulting in a greater number of individual dances, would not be more acceptable, thereby permitting a more constant interchange of partners.

The reply was in the negative, because it would be almost impossible to introduce everyone to everyone else; therefore, the stag line must be utilized. The moral of this seems to be that it is perfectly proper for the boy to cut in whether he has been formally introduced to the girl or not. But to *ask* that same girl for a dance? *Heavens, no!* The mother went on to explain that she did not want this particular party to take on the semblance of a public dance. There are plenty of mothers—and patronesses—who could learn something of ballroom deportment by visiting a well conducted public dance hall.

Today we have the deplorable condition of a boy and a girl being "stuck" on the floor for the simple reason that none of the other boys will cut in for that particular girl. On the other hand, the more popular girl finds it difficult to dance once around the floor without one, two, sometimes a dozen cut-ins.

Years ago politeness was one of the essentials on the ballroom floor. The stag line has produced, in some cases, downright rudeness on the part of the boy, to say nothing of a feeling of being left out on the part of the girl with a bit less dash and personality on the surface. Some boys with a steady girl avoid dances of this type, and they can't be blamed for that, either. Some day it is hoped that the youngsters will rise up and tell their elders just exactly what they think of the situation. But as long as the fond mama feels that the more cut-ins her darling participates in the more popular she is, the chances are indeed slim for the extinction of the stag-line.

Irving White of Oneonta, N. Y., writes to say that this department in the October issue caused him to become a regular subscriber. That was when the report of THE AMERICAN DANCER Institute Committee on Ballroom terminology was published. We have often wondered just how many ballroom teachers read that report, and how many agreed with the contents. Several comments were made, but it seems a significant point that many who *should* have been heard from were strangely silent. Wonder why?

Esther Pease of Hollywood has just sent in what seems to be an interesting tango routine which we hope to publish next month.

This month we are submitting a fox trot, arranged by Don LeBlanc. Hope you like it!

Fox Trot Variations

By Don LeBlanc, New York City

I. Closed Position

1–2 Step fwd. on L ft. S

3–4	Step fwd. on R ft.	S
5	Step fwd. on L ft.	Q
6	Step fwd. on R ft.	Q
	Lady makes half-turn L open position	
7–8	Step fwd. on L ft.	S
1	Step fwd. on R ft.; both make half-turn outside	Q
2	Step back on L ft., open position	Q
3–4	Transfer weight to R ft.	S
5–6	Step fwd. on L ft., pivot R, closed position	S
7–8	Step back on R ft., pivot R in L.O.D.	S

4 M.

II. Closed Position

1–2	Step fwd. on L ft.	S
3	Step on R ft. to R side	Q
4	Draw L ft. against R ft.	Q
5–6	Step fwd. on R ft., quarter-turn R	S
7–8	Step fwd. on L ft., quarter turn R	S
1–2	Step back on R ft., quarter turn R	S
3	Step fwd. on L ft. in L.O.D., lady on gentleman's R, open position	Q
4	Step fwd. on R ft.	Q
5–6	Step fwd. on L ft., pivot R, closed position	S
7–8	Step back on R ft., pivot R in L.O.D., lady on gentleman's R, open position	S
1	Step fwd. on L ft.	Q
2	Step fwd. on R ft.	Q
3–4	Step fwd. on L ft., pivot R, closed position	S
5	Step back on R ft., pivot R in L.O.D.	Q
6	Draw L ft. to R ft.	Q
7–8	Step fwd. on R ft.	S

6 M.

1–2	Step fwd. on L ft.	S
3	Step fwd. on R ft., gradual turn L	Q
4	Cross L ft. over R ft., continue turn	Q
5	Step on R ft. to R side, continue turn	Q
6	Cross L ft. over R ft., continue turn	Q
7–8	Step on R ft. to R side, gradual turn R in L.O.D.	S

2 M.

III. Closed Position

1–2	Step back on L ft.	S
3–4	Step back on R ft.	S
5	Step back on L ft.	Q
6	Step back on R ft.	Q
7–8	Balance back on L ft., bend L knee	S
1	Transfer weight to R ft. fwd.	Q
2	Balance back on L ft.	Q
3–4	Transfer weight to R ft. fwd.	S
5–6	Step fwd. L ft.	S
7	Step to R side on R ft.	Q
8	Draw L ft. to R ft.	Q

4 M.

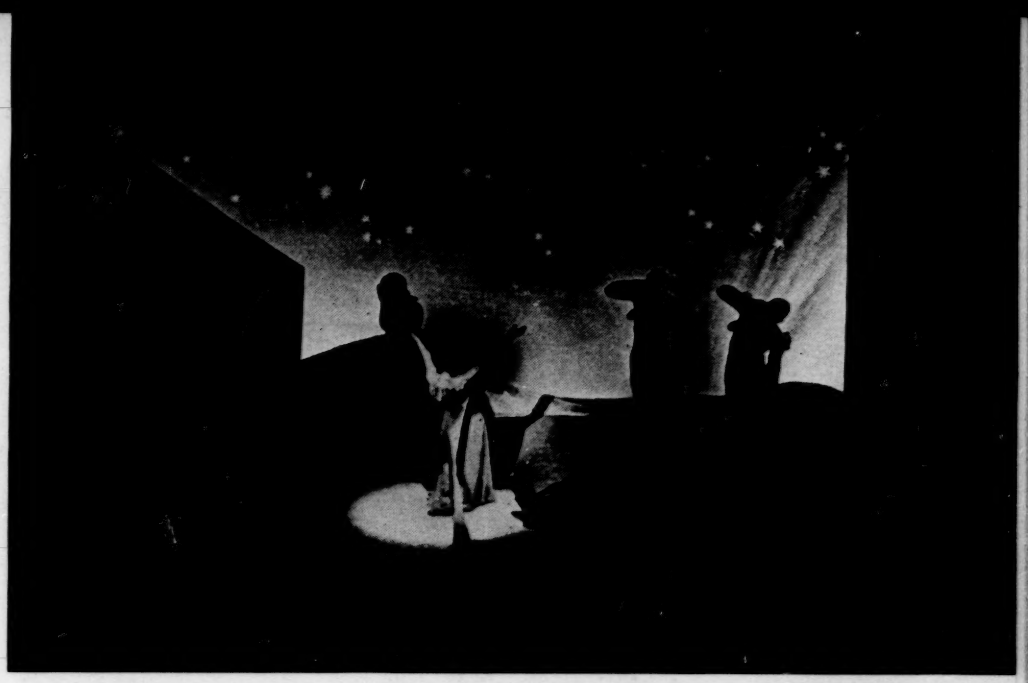
1–2	Step fwd. on R ft.	S
3–4	Step fwd. on L ft.	S
5	Step fwd. on R ft., pivot L	Q
6	Step fwd. on L ft.	Q
7–8	Step fwd. on R ft.	S
1	Step fwd. on L ft., pivot R	Q
2	Step fwd. on R ft.	Q
3–4	Step fwd. on L ft.	S
5	Step fwd. on R ft., pivot L	Q
6	Step fwd. on L ft.	Q
7–8	Step fwd. on R ft.	S

4 M.

IV.

1–2	Step fwd. on L ft., quarter turn L	S
3	Step on R ft. to R side	Q
4	Cross L ft. in front of R ft.	Q
5	Step on R ft. to R side	Q
6	Cross L ft. in front of R ft.	Q
7–8	Step on R ft. to R side, quarter turn L, backing toward L.O.D.	S
1	Step back on L ft., quarter turn L	Q
2	Cross R ft. back of L ft.	Q
3	Step on L ft. to L side	Q
4	Cross R ft. back of L ft.	Q
5–6	Step on L ft. to L side, quarter turn L in L.O.D.	S
7–8	Step on R ft. fwd.	S

4 M.



Action photographs of the newest Follies. Above is HARRIET HOCTOR *in Words without Music, the surrealist ballet staged for her by* GEORGE BALANCHINE, *maitre of the American Ballet. (La Terza) At right are the whirlwind* NICHOLAS *brothers from Harlem, whose amazing tap dancing electrifies every audience. Below, two views of the lavish ensembles staged by the opulent* JOHN MURRAY ANDERSON. *The first is Sentimental Weather, a lively chorus dance number. The second shows the sepia* JOSEPHINE BAKER, *back to her native New York after several years in Paris, in a piratical-tropical-African dance called Conga (La Terza)*

BERT PRIVAL, *one of the principal dancers in the Hollywood Symphonic Ballet*

AS RECITAL DRAWS NEAR

by LUCILE MARSH

THESE last few precious weeks before final recital are apt to find us considerably the worse for wear. The thousand details which crowd in upon us destroy our perspective at a time when we can least afford to be lost in detail. After all, no amount of frantic rehearsing at this time can make up for work that should have been done all year. But a careful stocktaking and budgeting of our time and energy at the crucial time may be the means of turning defeat into victory.

First, draw up a list of final rehearsals. Decide exactly what is to be accomplished at each meeting and post this outline in the dressing room so that every student can consult it at every lesson.

Don't make the common mistake of leaving everything to be accomplished at the one last so-called dress rehearsal. The following plan can make this yearly bugaboo almost a pleasure.

A month before the recital, schedule a spacing rehearsal at the theatre. This means that the children go to the theatre to get acquainted with space, entrances, exits, etc. They go through their dances with these things in mind.

The rehearsals thereafter at the studio can constantly recall the theatre by having the floor marked off, exits indicated by chairs, and the whole theatre situation thoroughly carried out. This entirely eliminates space practice at the final complete rehearsal.

Next, have a costume rehearsal at the studio, practising the dances in full costume and also rehearsing costume changes. This can entirely eliminate costume difficulties at the last big rehearsal.

Next, go down to the theatre yourself, with possibly a few assistants, taking along a sample costume from each group. Try out the lighting for color and placing, and get this all down on a chart before you have a hundred mischievous kiddies around stepping under your feet. With the colors decided and the size and movements of the group indicated, the light man will have very little adjustment to make at final dress rehearsal.

Now have a sequence rehearsal at the studio with a timekeeper closely timing each individual number and the show as a whole. Special attention, of course, should be given to the length and ease of costume changes. With this, another bugaboo departs from the final rehearsal.

For happy efficiency of costume change, insist that every child have a list of her dances pinned on the inside cover of her suitcase. Opposite each dance will be a list of all parts of that costume in the order that they are to be put on.

For the actual dress rehearsal the following suggestions may help to avoid trouble:

Keep your temper no matter what happens. In fact, the teacher should radiate a calm assurance at the crucial time.

Refrain from all last minute coaching. It will probably do more harm than good and will waste precious time.

Make a note with pad and pencil of any suggestion you want to make and then have a discussion of these points after the rehearsal is over.

Insist on going through the rehearsal exactly as you want the final performance to be. Leave nothing to chance.

If you have curtain calls, flowers or response to applause, practise them in their places at the rehearsal.

Leave the children with a feeling of happy self-confidence, and a joyous anticipation of the coming performance.

While these preparatory rehearsals are going on, the wise teacher will be devoting one or two hours a day to promoting the recital.

Releases should be sent out once a week regularly for about two months before the recital. But don't expect free publicity unless you can make your story real news.

Here are some legitimate news angles to help your stories along:

Contests for sale of the largest number of tickets, dance poster, essay and attendance awards. All are legitimate news.

Beautiful action pictures, especially of children, are always popular.

Announcement of distinguished people who will be guests of honor at your recital.

Invite the press to come to a rehearsal to photograph the students, but have them all chosen and practised for these pictures before the camera man gets there.

Send printed programs to all newspapers, with cordial notes inviting the press to come.

CALIFORNIA COMPANY COMES TO N.Y.

THE NAME Hollywood linked to any ballet would give it a magical touch, but when a ballet actually *is* imbued with the magic of Hollywood—scenery, lights, and costumes in addition to having within its ranks some of the film capital's best dancers, —the project deserves more than just a passing glance.

As this issue of THE AMERICAN DANCER goes to press, New York will be witnessing the Eastern premiere of the Hollywood Symphonic Ballet, under the direction of Aida Barona and Marcel Silver.

Miss Barona was well known as an excellent dancer under the name of Ada Broadbent. For the past two or three seasons she has been teaching and producing in Hollywood and it was through this activity that she came to form the Hollywood Symphanic Ballet with Marcel Silver, former motion picture producer.

Late last summer, Miss Barona and Mr. Silver organized the ballet and presented it at the Hollywood Bowl to huge throngs who enthusiastically proclaimed it for the originality of its ideas and beauty of its setting. They then experimented by taking the company to a few of the important cities on the Pacific Coast and neighboring states, which brief tour invoked such encouragement that they felt justified in preparing the ballet for a coast-to-coast tour.

Outstanding among the members of the company are Bert Prival, whose versatility in solo dance pantomime is a spectacular feature of the ballets. Another outstanding member of the company is Warren Lee who has appeared with Paul Ash, Tanagra and the Ernest Belcher groups and recently appeared in the film productions, *Metropolitan* and *Anna Karenina.*

For the tour, numbers which were most popular in the experimental engagements have been selected. Among these is *Hollywood,* a satire on the movies; *Prometheus,* the Power of Fire, a pageant to the music of the Fourth and Fifth Symphonies of A. Scriabin; *Happiness, the Fairy Queen* which is a fantasy bringing together the universal charm of fairy tales to music of Saturn from Gustav *Horst's The Planets; The First Flight of the Bumble Bee* to the music of Rimsky-Korsakoff; *Danse,* a divertissement to music by Debussy, and *Les Dentrellieres* (*The Lace-Makers*) a pantomimic ballet to the music from Joseph Suk's *A Fairy Tale.*

The company carries a wardrobe of more than two hundred costumes and numbers forty people among whom are the following dancers: Aida Barona, Dorothee Jarnac, Helen Denise, Helen Kroner, Dorothy Jones, Helen George, Carmen Roesche, Margaret Westberg, Marie Groscup, Beth Turner, Lorraine Roberts, Judy Black, Marjorie Berning, Eugenia Abriel, Flora Bramley, Katherine Fraker, Vienna Vogel, Bert Prival, Paul Gogkin, Milton Chisholm, Tom Montes, Clare Forbes, Albert Ruiz, Henry Martin, R. C. Howard, Leslie Sherman, Louis Hightower, Gower Champion and Warren Lee.

The tour will include Springfield, Mass., Philadelphia, Portland, Maine, Pittsburgh, Quebec, Montreal, Erie, Buffalo, Toronto, Detroit, Cleveland, Milwaukee, Minneapolis, Vancouver, Seattle, Portland, Oregon and San Francisco.

Novelty Costumes

A costume of ribbon with a very full underslip of shaded chiffon. The ribbon is also shaded, starting in very pale flesh and ending in deep crimson

Lower right—The skirt is of silver gray taffeta with a black velvet jacket trimmed in white fur. The veil is of black chiffon with silver stars

Lower left—The dress is of dark green satin with gold braiding and embroidery on it. The sleeves are of white taffeta with gold dots and a white fluted collar

Our Graduates Say:—

"When I think of my school days with you I find how true are all the precepts we had learned then and how well they still apply to teaching. There was always a pure joyousness about dancing in those days that was embodied in your work and am happy to say has remained with me always. I also consider that I received a well laid foundation for my present work, one that cannot be matched today in this age of 'smattering.'"

EDNA LUCILE BAUM, Chicago, Illinois.

"The Chalif diploma has made it possible for me to continue as instructor for the International Association from 1906 to 1925 and D. M. A. 1927. Taught in Fort Wayne for 20 years, in Diego from 1913 to 1928. We (my students and I) always enjoyed your beautiful dances because the music was so tuneful and appropriate, just the kind that should be used wherever dancing is taught."

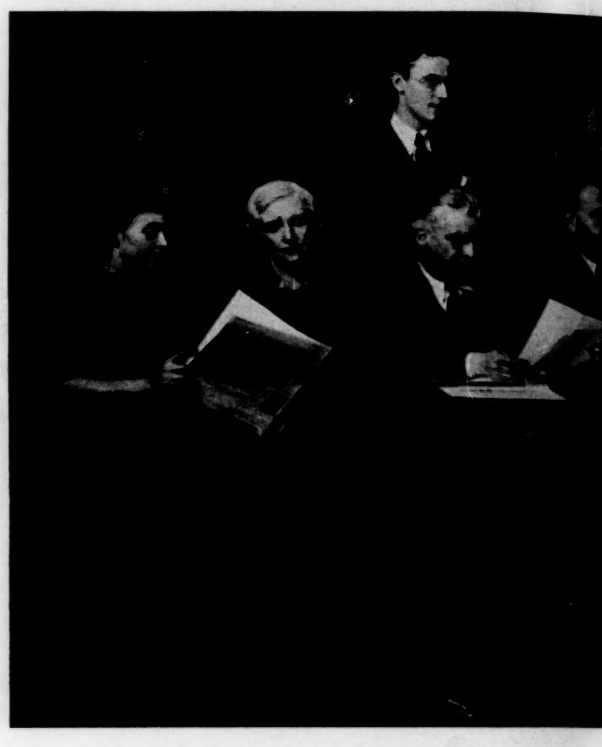
HULDA L. HANKER, San Diego, California.

"The Chalif diploma means more to me than any other certificate I have in my studio. After graduating from your school I opened one of the largest dancing schools in Indiana and I have enjoyed a successful business ever since in the same location. I am a member of the D. M. of A. and also the Chicago Association of Dancing Masters, and have held office in both. I am now President of the Chicago and this is the second time I have had the honor of being elected to this office. I have also served on the faculty of both associations several different years. I received the appointment of instructor of Culver Military Academy for the past twelve years and still hold this position. I have also instructed dancing in Purdue University. In all I give your school the credit for my success."

P. M. ALLEN, Lafayette, Indiana.

Rita De Laporte, former Premiere Danseuse of the Metropolitan Opera, New York, N. Y., Studied with Louis H. Chalif.

THE CHALI
NORMAL
31st Year — June



THE CHALIF FACUL

Left to right—Frances Chalif (Baby dances and Ballroom), (Rhythmic and Dances), V. Swoboda (Ballet), Polly Korchien (M —Thomas Reilly (Ballroom), Franz Serli (Pianist), Paco Cansino

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Photo by David Berus, New York

ULT IN CONFERENCE
), Elizabeth Gilfillan (Pianist), Billy Newsome (Tap), Louis Chalif (Modern), Mme. Yurieva (Oriental and Ballet). Standing, left to right sino (Spanish), Georges Maniloff (Acrobatics).

A Few More Comments:—

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ALMA C. RAUSCH, St. Louis, Missouri.

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CLARA I. AUSTIN, East Orange, New Jersey.

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STUDENT AND STUDIO

New York

The evening of February 9 the Chalif School gave a recital, featuring dances arranged by LOUIS H. CHALIF, VECHESLAV SWOBODA, MARIA YOURIEVA, BILLY NEWSOME and PACO CANSINO. Among the very well executed numbers were: *Valse from Faust* by the Children's Group; *Tarantella* by AURA VAINIO; *Gallop* by GERTRUDE TYREN; *Hungarian Dance* by EDNA SCHIFF; *The Swan* by EVELYN RAKOVICH; *Russian Dance* by NORMA KAPLANOFF; *Tap Dance* by LORRAIN RUPERT; *Pipes of Pan* by EMILY DEAN; *Chopin Valse* by MARCIA SUGARMAN; *Soft Shoe* by VIRGINIA TREEN; *Chopin Valse* by NORMA KAPLANOFF, GERTRUDE TYREN, and EVELYN; *Valse Lente* by NANCY KNOTT; *Spanish Dance* by MADELEINE HERSHFIELD; *Tap Dance* by SUE BROWN; *Dutch Dance* by EMILY DEAN; *Valse Sentimentale* with FRANCES CHALIF and group. Also: *Valse-Duet* by URSULA SEILER and BASIL GALAHOFF; *Valse Romantique* by MARCIA SUGARMAN; *Variation* from the *Swan Lake* by NANCY KNOTT and BASIL GALAHOFF; *Spanish Dance* by JUANITA CANSINO; *Russian Dance* by ELEANOR FIATA; *Pierrette* by URSULA SEILER; *Valse Triste* by FRANCES CHALIF; *Spanish Dance* by NANCY KNOTT; *Hungarian Rhapsody* by MARCIA SUGARMAN and *Dances from Carmen* with JUANITA CANSINO, NANCY KNOTT and RAY VOLINE as soloists, assisted by MARY LOU SCHUMACHER, ELEANOR FIATA, URSULA SEILER, CONNIE NEGRI, VIRGINIA TREEN and SUE BROWN.

Accompanists were FRANZ SERLI and ELIZABETH GILFILLAN.

Saturday morning, March 28, Chalif Dancers will appear with the New York Philharmonic Symphony Society at Carnegie Hall, with ERNEST SCHELLING conducting. Four ballets, arranged by LOUIS CHALIF and VECHESLAV SWOBODA, will be presented: a suite of French dances to RAMEAU'S music; ballet from the opera, *The Bartered Bride; Flower Waltz from* the *Nutcracker Suite;* and, for the first time in America, a group of dances from the Soviet ballet, *The Red Poppy.*

MARY O'MOORE, Kew Gardens, L. I., took first cash prize in the costume parade at the second annual folk pageant and ball given by the Coro d'Italia Society at the Hotel Astor this month. Miss O'Moore is dance instructor to the Society at Columbia University.

In accordance with a plan to present young dancers in studio recitals, ANGEL CANSINO presented SANA MARTIN February 29.

GUDRUN GALLOWAY is teaching baby work both in Poughkeepsie for EDDIE GAY and in Rockville Center, L. I., for NAT LE ROY.

MEREDITH RENSHAW has returned from Florida and has resumed her classes in Astoria.

VERONINE VESTOFF has added his name to those teachers giving summer normal courses.

For the third consecutive year, SONIA SEROVA, assisted by JACK DAYTON, is staging the New York Skating Club Annual Ice Carnival, to be seen March 20-25 in Madison Square Garden.

On February 2 Dayton taught in Hartford for the New England Council of Dancing Teachers, and was brought back there March 8, while on March 1 both he and Mme. Serova gave a special one-day course in LE ROY THAYER'S studio, Washington, D. C.

EDDIE MACK, tap instructor of the FRED LE QUORNE faculty, recently gave routines to: BABY ETHEL NOVELLO, juvenile star; JACK KAREL; JEAN and TEDDY ALTON; AGNES HERZOG and JOSE LA VECHIA; ROSE MARIE; CONNIE and JERRIE. He is also handling ballroom classes for RUTH LINDSEY, Richmond Hill, L. I.

February 26 ADOLF BLOME, until recently with EDDIE GAY in Poughkeepsie, took charge of ballet classes for Le Qourne, who is now developing a full faculty, which in addition to Mack and Blome, includes THOMAS RILEY in ballroom, and Le Quorne himself in exhibition work for professional teams. This school too has been added to those giving summer courses.

Central News is the name of the monthly house organ published for its students by the Central School of Allied Arts, DAISY BLAU, director. In the current issue appears this open letter to mothers:

The question that most often comes to my ears is: "Has my child's study of dance, music, drama and art a professional value?" To this question I can always say "Yes." Outside of the benefits of health, pleasure and culture that the child derives from her training, she is undoubtedly building the possibilities of a professional career. The normal child, surrounded by a cultural background in the home, is eager for the opportunity to study these subjects under expert guidance. When the technical foundation is laid, when the physical stumbling blocks are overcome, and the creative instinct is fully awakened, all latent talent is unleashed and the true artistic medium is reached. Sometimes this talent appears in the form of the stage dance instead of the more serious forms of art, but whatever the outlet, through good training alone can it be discovered and developed. There is plenty of room in the theatre, concert stage, and teaching profession for true artists and performers. A talent does not exhibit itself unless it is nourished. There is no definite age at which such training should be started. Give a child of six a paint brush and canvas, teach her to count to music, help her to speak clearly and correctly, let her realize the glorious feeling of coordinated movement, and see with what avidity and understanding she tries to express herself. Give your child her chance!

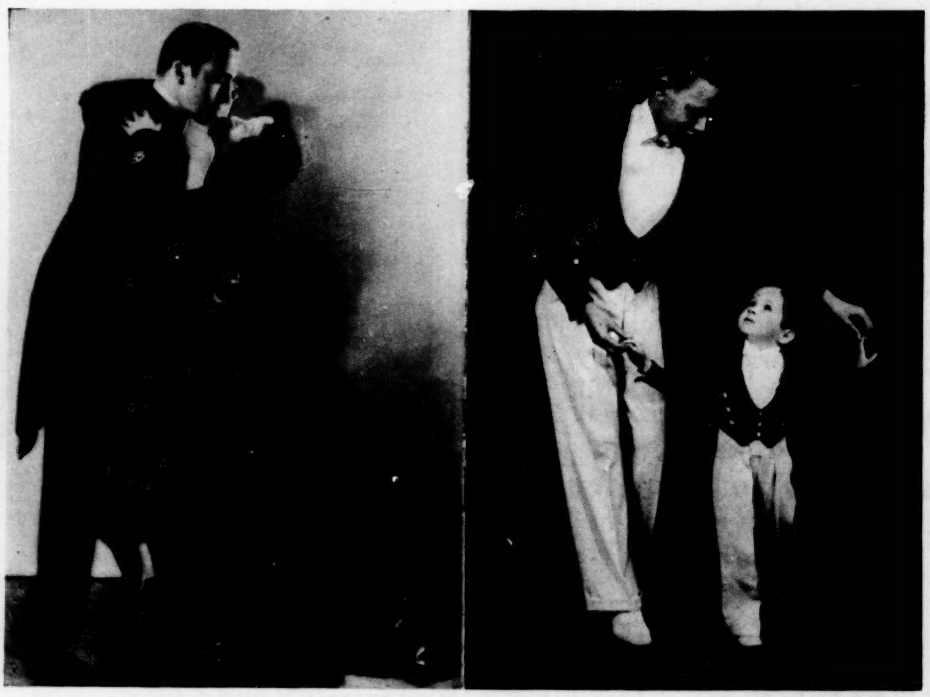
February 15 the intermediate classes of the Weber Studios, Brooklyn, held a demonstration under the direction of DORIS WEBER.

DOROTHY NORMAN CROPPER was a brief visitor to New York in February because of her father's temporary illness. She returned at once to her present home in Glasgow.

BORIS NOVIKOFF presented members of his Russian-American Ballet group February 7 in his Boston studio, a performance that was repeated March 3 in Newark, N. J., and is scheduled for New York and Brooklyn in June.

Dancers taking part are: LORETA ROBERTS, LEA and ANTONY DEPRATO, HELEN TUFTS, MAE RIDEAUT, PATRICIA SMITH, DORIS RITCHIE, IRENE FEDOROVSKY, BARBARA BISHOP, CHARLOTTE WEINREBE, NELLA SPENSER, ESTELLA FRED, ELEANORE BEEMAN, SHURLY ADAMS, TAMARA BERING, ELSIE NEAL, AXEL SAHNER and IVAN SARANOFF.

February 28 FRANK SMALL presented his



Left—DONALD SAWYER, *shown here with his partner, is a new New York entrant into the summer normal school field, in ballroom and other forms. Right*—NORWOOD DIXON, *youthful tap master of Akron, Ohio, with his star four-year-old protegee,* DICKIE LARIMORE

Left—GLADYS BENEDICT, *Chicago, calls* SHIRLEY SWIDECK *and* ROY JOHNSON, *two able juveniles, The Roundabouters—Theatrical Studio photo. Center left*—HELEN CURRIER *is a ballet pupil of* HELENE MAREAU, *who reopened her Santa Fe studio in January after a two-month illness. Center right*—PATSY RUTH FOUTZ *is a tap pupil of the Salisbury branch of the* HENDERSON *School, Charlotte, N. C. Right*—IDA MAY CHIRITREE *and* JOHN LITCHER *form the Little Studio adagio team, trained by* BEATRIX WELLS, *West Haven, Conn.*

Dancing Doll Revue in the New Palm Garden, New York, with over a hundred children in the elaborately staged numbers. Mr. Small operates studios in Astoria, Bronx, Laurelton and Bayside.

ANNA SOKOLOW will be dance director of the newly formed Institute of the Arts in the Theatre, to be conducted at Triuna Island, Lake George, this summer.

February 8 LUCRETIA CRAIG held her children's dance recital at the Roerich Museum, N. Y.

California

BEATRICE COLLENETTE, who has made many appearances in the Pasadena Community Playhouse, now has a school of ballet in Pasadena. She was one of seven pupils taught by PAVLOWA, and made her dance debut at the age of ten in London under the patronage of SIR HERBERT BEERBOHM TREE. When ADOLPH BOLM recently had to leave his classes in San Francisco on business, Mme. Collenette was chosen to teach in his absence.

LODENA EDGECUMBE, pupil of KREUTZBERG and dancer with the PAVLEY-OUKRAINSKY Ballet, has a large and successful school of dancing in Vallejo. Associated with Miss Edgcumbe is LEONARD ARMBRUST, who specializes in classes for men and boys.

The MARIE ROSE Studios is opening a new course in teaching camera technique in dancing for motion pictures.

Studios are becoming interested in developing classes for boys with considerable success. DOROTHY LYNDALL has a very successful class of young men in the modern dance.

FANCHON and MARCO have added ROBERT E. BELL to their faculty. Mr. Bell has had an unusually broad experience and development. He was born in Montreal and entered the ballet school of the Paris Grand Opera when he was twelve. He has danced with FOKINE, BOLM, and was with the Monte Carlo Ballet Russe for eighteen months, gave a command performance for the Prince of Wales, now King Edward VIII, and the Duke and Duchess of York.

Ballet classes at the Hollywood Conservatory of Music are being handled by GEORGE SAUNDERS while ALEXANDER OUMANSKY is away.

The AGNETA SLANY School of Modern German Technique and Creative Dance gave a program of group numbers March 1. The concert is invitational and PAUL SLANY, sculptor, had an exhibit of his latest work.

The Dancing Teachers' Business Association gave one of its demonstration programs on Sunday, February 23d. This is an excellent idea that other such groups might follow. The meeting lasts from ten-thirty in the morning to four in the afternoon. There are five instructors who teach ballet, tap, adagio, ballroom and dances for children and they give lessons all day. The charge to the members is very nominal, and it gives them many new ideas. They have three or four of these meetings a year and they are very well attended.

HOWARD ROSS, tap dance stylist, has joined the faculty of the Hollywood Associated Studios.

OLIVE DE LEON, Vallejo, writes that she is just reopening her school after an automobile accident in December, 1934, in which she received a serious head injury which led doctors to believe she would never be able to teach again. Gallantly she writes: "But I'm fooling the doctors and started teaching last week." Friends should write her a note of encouragement and welcome back to activity.

Chicago

JACK MANNING'S all-day tap course held at the Congress Hotel February 23 brought out a registration of fifty-nine teachers and dancers, the largest tap group ever marshalled together for a day's intensive work. One of the feature numbers Mr. Manning taught was his sensational *Dictation* skit, in which the office scene, including boss, stenos and clerks, all say their bits with taps. At the Congress Hotel session, the pupils of GLADYS BENEDICT performed *Dictation,* Miss Benedict having gone to Indianapolis some weeks ago when Mr. Manning was giving his course there, in order to get this number for her spring recital which will be held at the Goodman Theatre March 22.

LUCILLE BRUSH, ballet mistress of the Denver Civic Opera Company, spent a week in Chicago in consultation with NICHOLAS TSOUKALAS, who is arranging all ballet numbers for the opera *Faust,* to be presented in April in Denver. Tsoukalas says that this is the first time to his knowledge that the entire suite of dances as presented in Paris will be used in this country.

Recently, a larger and newly revised edition of Mr. Tsoukalas' Castanet Course was published and is now available.

There seems to have been some lack of knowledge concerning the fact that PEGGY LOU SNYDER took over the Stage Arts School, Inc., last fall and shortly thereafter sold her Indianapolis school. Miss Snyder now has three large studios in Chicago—two in the Lyon & Healy Bldg. and one on the south side of Chicago. She has been developing a group of her older pupils in a teachers' training class, who in June will be able to go on her regular staff of teachers. Miss Snyder has her entire group of teachers from the Indianapolis school working in the Chicago studios.

LAURENT NOVIKOFF prepared a new ballet to Chopin music, presented March 15 in conjunction with a Polish opera at the Civic Opera House. Both the ballet and music had their first performance in Chicago at this date.

VITINA SANSENO held her annual pupils' recital February 14 at the K. C. Club, Springfield, herself appearing in a specialty with HALLIE CONNER.

The Proctor Recreation Center, Peoria, which is holding girls' tap classes, has found them so successful as to cause the group to be subdivided into four parts.

Massachusetts

On June 13 BILLY NEWSOME, tap instructor of the Chalif School, New York, will hold the spring recital of his Springfield classes in the Masonic Temple. From the Chalif studio he will take with him for the performance: FRANCES CHALIF, RANDOLPH LINES, PACO and JUANITA CANSINO, SIMEON KARAVAEFF, JEAN HIRSCH and NANCY KNOTT.

CECILLE ROOT EATON, Fitchburg, re-

ports a total enrollment in excess of two hundred.

Connecticut

In addition to JACK DAYTON, others of the faculty at the last meeting of the New England Council of Dancing Teachers were: HELEN SLOAN of Hartford, ANNA R. BURGHOFF, Bristol; and VIVIAN BUCHANAN, Holyoke.

Most recent meeting of the Dancing Teachers' Club of Connecticut was February 16, with JACK FROST as guest teacher.

Pennsylvania

CLAIRE MIRIAM LEEDS, Allentown, held a modern dance demonstration in her studio February 11, exhibiting technique for half the program, and finished dances for the balance.

CATHERINE LITTLEFIELD is conducting dance classes at Temple University and the Philadelphia School of Design.

Ohio

The JORG FASTING Ballet appeared March 7 at the Hartman Theatre, Columbus. Among the principal dancers, in addition to Fasting himself, were RACHEL CROSE, RALPH BELLIS, GWEN KAGEY, BETTY LOU THOMPSON and JOHN VACCA.

ANN DARLING, professional pupil of SERGEI POPELOFF, Cleveland, is appearing locally in the Mayfair Casino.

February 24 ELEANOR FRAMPTON, head of the modern dance department at the Cleveland Institute of Music, appeared at the Institute of Music with her group of girl dancers.

Alabama

February 12 GRADY GENE RIGGIN and DOLPH OWEN were presented in dance numbers at an afternoon recital by the LEVINGE SCHOOL, Birmingham.

North Carolina

BESSIE V. BURKHIMER, Charlotte, reports her school's spring recital already far along in preparation. Main feature will be

BILLY NEWSOME, *tap master of the Chalif faculty, whose Springfield, Mass., classes will culminate in a recital June* 13

The Goose Girl in six scenes, followed by a divertissement, a Spanish character ballet, and *Pleasure Island,* closing act arranged by GERALD CUMMINS, associate teacher. The advanced ballet pupils will be presented in *Lucky Star Ballet,* with MAMIE KATHERINE RITCHIE as premiere danseuse.

Maryland

The CAROL LYNN Studio gave a recital February 20 at Cadoa Hall, presenting a group of more than a dozen dancers.

Tennessee

LUCY BANKS MOWER, Nashville, writes in about a recent article by JULIAN MITCHELL in which it was reported that teachers everywhere are demanding protection from untrained and unfair competition, and that "some great mind" must come to the rescue.

Miss Mower believes that no "great mind" is needed, but rather a lessening of commercialism. She regrets that many teachers do not create their own material but buy routines from established authorities. Miss Mower is also not impressed by these authorities, many of whom, she declares, get their reputations by advertising and by advertising only.

Miss Mower's idealism inspires, and her lack of faith in commercialism depresses this department. This department believes Miss Mower overlooks the fact that the majority of teachers are like actors: they interpret, they do not create.

Both JANE WITHERS and DIXIE DUNBAR, film favorites, got their early dance training with DIANA DAY, Memphis.

Virginia

Pupils of the CHARLOTTE MILLER School, Richmond, appeared February 20 in *Dancing Frolics* for the Modern Woodmen at the East End Junior High School.

The American Association of University Women presented the HOWLE-FISHER dancers February 14 at the Lyric Theatre. Solos were performed by ANNETTE BAIRD and BETTY CARPER.

Louisiana

Special courses were offered to the public by the De Villroi Studios, PETER VILLERE, director, during the New Orleans Mardi Gras, when the city teemed with out-of-town visitors.

HAINES and MORTON School, New Orleans, offers a steady normal school.

Texas

Dallas enthusiastically approved the recent performances of *Shoestring Follies,* home-town annual musical show produced entirely by locals. Dances were staged by GEORG FRIERSON, VIRGINIA SELF and ARON TOMAROFF.

Miss Self, according to press reviews, car-

(*Continued on page* 30)

Left—FRANK C. TANT, *teacher and member of the Dancing Masters of North Carolina, is attracting attention with his exhibition ballroom work with* VIRGINIA DIXION. *Center*—ANGEL CANSINO *and* SUSITA, *after two seasons devoted to teaching tours, have reopened their own studio in New York City. Right—Devotee of the Spanish dance is* GLADYS BOWEN, *head of her own studio in San Diego, Calif.*

BULLETIN

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

TO the membership, and to the profession, it has been announced that the faculties for the 1936 Normal School and Convention in New York City have been selected and approved. The schedule is as follows:

First week of Normal School, beginning July 20, seven-and-a-half hours per day for five days: Virginia Bott Sheer, Springfield, O., beginners' tap; Ivan and Margit Tarasoff, New York, beginners' and advanced ballet technique and dances; Gretchen Berndt Schmaal, Milwaukee, Wis., children's dances; Judith Sproule, Beaumont, Texas, children's dances; Karl W. Peters, New York, acrobatic.

Second week of Normal School, seven hours a day for five days: Edward Sinclair, New York, advanced tap; Ivan and Margit Tarasoff, beginners' and advanced ballet technique and dances; Johnny Mattison, New York, advanced tap; Gretchen Berndt Schmall, modern technique and dances.

Convention week, beginning August 3: Jack Manning, New York, advanced tap; Sonia Serova, New York, children's dances; Ella Daganova, New York, ballet technique and dances; Miriam Marmein, New York, recital dances; Sara Mildred Strauss, modern technique and dances; A. J. Weber, Brooklyn, ballroom; Edna R. Passapae, Glen Ridge, N. J., ballroom; Christine MacAnanny, Boston, ballroom; Oscar Duryea, New York, ballroom; Thomas Riley, New York, ballroom.

Affiliated Club News

Dancing Masters of Michigan, Club No. 4, at its meeting February 2, presented this faculty: Gertrude Edwards, Elaine Arndt, Phil Osterhouse, Theodore J. Smith, Lillian Joyce Wasson.

At the business meeting, a plan for group advertising by the members was considered, as well as a new, and probably stiffer, entrance examination. Plans were also elaborated for local publicity via radio and press.

Fourteen members have signified their intention to attend the Convention in August, to which Jack Frost was at this meeting elected delegate director.

At the March 15 meeting, Anna Ludmila and Jac Broderick, Indianapolis, are slated to appear.

March 1 was the date of a special meeting of Dancing Teachers' Club of Rhode Island, Club No. 9, open to non-members at a slightly higher fee. Ernest Carlos, New York, taught tap, and Helen Whitten ballet.

Cleveland and Ohio Dancing Teachers' Association, Club No. 16, will appoint a committee to recommend changes in the constitution.

Louisiana Association of Dancing Masters, Club No. 6, will hold monthly entertainments, in addition to the regular meetings. This is an innovation introduced by the new administration headed by President Hazel Vergez.

Austin, Texas, has been selected as the 1936 meeting place of the Texas Association Teachers of Dancing, Club No. 11, December 28-29.

At the February 16 meeting of the Dancing Teachers' Club of Boston, held in the Hotel Touraine, it was announced that members of the Club had been appointed judges of the Boston Herald-Traveler's dance contest.

At this meeting Betty Friedman, Metropolitan Theatre producer, was guest teacher; Doris Tower and Russell Curry presented ballroom work.

A new slate of officers was voted upon at the same meeting.

South Texas Association of Dancing Teachers, Club No. 3, will hold its next meeting in Beaumont, Miriam Widman Studio, March 25, at which time the 1936 delegate director will be elected.

Personals

Resignation: Mrs. D. A. Halliwell, Stamford, Conn., as of December 31, 1935.

F. W. (Daddy) Kehl was guest of honor at a testimonial dinner January 16, given him by the German Society of Miami.

Warning

The following letter from Audrey Denniston, Ithaca, N. Y., is important to our members:

Dear Mr. Soby:

Am writing you in regard to a Mr. J. W. Kennedy, who arrived in this town about January 15, 1936. He claimed he was a member of the Dancing Masters of America, and had taught at the convention six or seven years ago.

It seems that this man is going from one town to another visiting dancing schools to teach the teachers new tap steps. As it happened I was very busy at the time and was unable to see him. However, he stayed in Ithaca four days, and in the meantime visited another school where he worked with the teacher and she paid him around $10.00. While he was over there he told her that I owed him $5.00, so left her studio under pretext of coming to my school and getting the check. He then went back to her with a check for $5.00, bearing my signature which was forged. It was a week ago that we discovered it and I learned that he had skipped town on Sunday the 19th.

Today the bank called me saying he had cashed a check in Niagara Falls with a Francis Gallie who evidently is a teacher there. This check had also been forged with my signature.

Have since looked him up, and can find his name nowhere as being a member of the D. M. of A. He seemed to know many teachers in the organization, and was a big talker. He called himself Jack Kennedy and spoke many times of Thomas Sheehy and Jack Manning. He is a man of about fifty-five or sixty, quite tall, and not too well appearing in dress.

Am writing in hopes that you will put a warning in the D. M. of A. bulletin warning the teachers of this impostor. Forgery of course is a very serious offense, and think that sooner or later the banks will catch him, but in the meantime his imposition on the teachers may be stopped, if they are warned.

It is suggested that our members be on the lookout for this man and not have any business dealings with him. He may appear in your town using another name. If he claims he is a member of the D. M. of A., ask him to show his membership card. Above all, *do not cash any checks for him.* It is suggested that, if this man comes to your studio, you set a trap for him. Make arrangements to take a lesson later in the day or next day and meanwhile get in touch with your local police.

News items should be sent promptly, as late information cannot be used. Photographs should be glossy prints, not snapshots, and should have, on their backs, clear details as to name of individual, name of school, etc. Photographs cannot be returned.

Readers are welcome—write in as often as you have news!

LETTERS

PROTESTS against an article by Arthur Murray, New York ballroom teacher, in *The Household Magazine* continue to be written. Excerpts from some of them are herewith presented, including a reply by Mr. Murray.

Said Mme. President Clara I. Austin in *The New York Society Columns:*

". . . As a teacher of many years' experience, I have not found all children rhythmic. There are many children who lack a sense of time or cannot feel rhythm; and the dancing and the music that goes with it help the child in acquiring the rhythm he lacks. Moreover, using the arms and body brings about coordination.

". . . Here is Miriam Marmein's opinion on this subject: 'All dancing is rhythmic. Undoubtedly some children have better native rhythmic sense than others, but any system or school of movement that aids students to unite motion with music is valuable to some degree.'

"Tap dancing, according to Mr. Murray, is good as a parlor stunt but, he says, 'the majority of medical men do not sanction it for girls.' Nevertheless, he features tap dancing in the advertisements of his school. James R. Whitton, one of the foremost tap teachers in the metropolitan district, informs me that about seventy-five percent of his large school, composed chiefly of girls, is taking tap dancing and that among them are many who are the daughters of physicians. Tap dancing was recommended by three medical men for one of these pupils who had been a sufferer from infantile paralysis.

" 'Toe dancing must begin at an early age . . . the Russian style of ballet dancing produces flat feet,' declares Mr. Murray.

" 'How can ballet dancing, with the exercises intended to strengthen the arches and develop the instep, produce flat feet? I would advise anyone having flat feet to take ballet exercises to improve their condition.'

"I myself have many pupils for whom the chief objective is the exercise afforded by ballet work and whose parents observe that the movements develop the body in a graceful, harmonious and entirely beneficial way."

Also in *The New York Society Columns,* writes Philip S. Nutt, President of the American Society of Teachers of Dancing:

". . . To Mr. Murray's statement that 'rhythmic dancing should be discarded'—if a child has this inborn rhythm sense so strong, why not develop it, for if not developed, they lose it by the time they arrive in their teens, as every teacher knows when they undertake to teach that age social dancing.

"If the old square dances come under the head of folk dancing, then the fox trotter should see the people who know how to dance the square, contra and circle dances. They would soon see in which type of dancing the people look the best. They dance with more grace as they follow the music and at the same time have a more sociable time."

From Beni De Grasse, Russell Sisters' Dancing School, Brooklyn, N. Y.:

"I think that dancing teachers will do well to let Mr. Arthur Murray hear from them often regarding their views on his article. It is hard to believe that a man of such apparent intelligence as Mr. Murray could make such contradictory statements. He gives the impression that he is decidedly against tap dancing in this article.

"His main objection seems to be that tap dancing deforms the body and is bad for the health in general. The tap dance instructors in the employ of Mr. Murray should feel grossly insulted, as indirectly he accuses them of being deformed and in poor health as a result of many years of this type of dancing. However, I suppose their business relations

in Mr. Murray's studio will last longer if they suffer in silence. They may have something consoling in the knowledge that any who apply at Mr. Murray's studio will see that this is not the case. May I also point out to Mr. Murray and the public in general such people as Eleanor Powell, Ruby Keeler, Ginger Rogers and Fred Astaire?

"Then again I don't think it would be bad if the people in Topeka (Publishers of *The Household Magazine*—Ed.) would read Mr. Murray's advertisement in the New York City business telephone directory, in which he recommends tap dancing so highly.

"As to the medical advisability of stage and tap dancing, I am enclosing an authentic testimony from a well-known physician in Brooklyn."

Enclosure in Mr. De Grasse's letter, from Lewis Dickar, M.D.:

My dear Mr. De Grasse:

In reference to the question you asked me about stage and tap dancing, I am glad to give you my opinion.

I would advise all parents to send their children to a reliable school for the instruction of stage dancing, after they have had a general examination by a physician.

From a medical viewpoint I believe that tap dancing exceeds all other forms of systematic exercise for body building and health stimulation.

In the straightening of bones and giving poise with real grace I believe that stage dancing has no equal.

From Sara Mildred Strauss, New York:

"Though many schools offer courses in rhythmic dancing this type should be discarded. . . . A sense of rhythm is inborn. A child no more needs to be taught it than he needs instruction in how to see and breathe and hear.

"Rhythmic dancing not only is unnecessary but it actually defeats the purpose of physical grace. It develops the hips. . . ."

The above statement of Mr. Murray's is an example of either prejudiced special pleading or confused thinking, or both. Also its superficial character is at once apparent to even the most casual reader.

Clearly, if Mr. Murray would abolish all "rhythmic dancing", does he not thereby condemn his own dancing as un-rhythmic and call for his own self-destruction? Is not social dancing rhythmic? If it is not, it is not dancing.

What he really means, however, is perhaps more clearly revealed in his next statement. Let us examine it.

Now it may be true that "All God's chillun got rhythm." I do not dispute it. But I also remember the old Biblical statement: "They have eyes but they see not. They have ears but they hear not." Is not there abundant evidence that they have rhythm, but they *rhythm* not! This inborn sense of which Mr. Murray speaks is too often expressed by *writhe* rather than rhythm.

Mr. Murray's last argument comes as an anti-climax. I question his implication that the main purpose of rhythmic dancing is the acquirement of physical grace. That is only partly true, for it seems to me that it has a much deeper purpose. That point seems to escape him altogether, or is completely forgotten because of his major objections—a sort of physical aftermath. His bone of contention is "It develops the hips"!!!

That completely floors me. However, I feebly rise to protest that hips ought to be developed—that undersized ones and the steatopygic type both need to be brought up or back to normalcy. But why go on?

Mr. Murray Replies

To the Editor:

While I regret that you were placed in an embarrassing position by my article, I am glad that teachers were aroused. My feeling has been that they have always taken themselves too seriously and have not given enough thought and concentration to their pupils' needs. Perhaps this article may have the effect of making them realize the importance of being popular—in the mind of the growing youngster. Psychologists and psychiatrists will tell you that being popular with others is more important to a child than becoming a good exhibitionist.

Inasmuch as your readers are teachers of children, why not devote a few articles to child psychology? Tell the teachers how and what to teach children. You will, if you go deeply enough, come to realize what Horace Mann and the Brearly and other leading schools now know: that it is of the utmost importance to give the young person peace of mind, which can be obtained, in a large degree, by being socially popular.

If my article had an effect in making teachers take a greater interest in ballroom dancing, I shall feel that I did the teachers of America another great service.

Despite the opposition I have always had from the teachers, I believe that I did much to make the people of the East dance conscious. Through my advertising efforts I have made millions of people take dancing lessons, who never thought of learning to dance. If now, through further advertising and publicity, I can make the mothers realize the importance of dancing for their young, I will do a great deal for them as well as for the teachers of toe, acrobatic and other forms of dancing which to me are helpful in bringing out the exhibitionism of those with a desire to perform.

Please don't misunderstand me. I approve of many different kinds of dancing other than ballroom. But as other forms of dancing play only a small part in the life of any normal person, and whereas people do ballroom dancing all their lives, and because the popularity of an individual depends a great deal upon his ability to dance acceptably, ballroom dancing should not be subordinated to the less practical types.

Sincerely,
ARTHUR MURRAY.

D. T. B. A. BULLETIN

by Robina Swanson, Sec.-Treas.

An excellent program of working material was enjoyed by approximately one hundred and forty members of the D.T.B.A. at the regular monthly meeting on Sunday, March 1. Herbert Harper, who staged dances in *Porgy and Bess,* gave an unusual rhythm tap number. Mr. Harper was assisted by Greta Lewis, one of his pupils. Marguerite Reynolds demonstrated a most practical intermediate tap number; and Billy Cross gave a lecture and demonstration in acrobatics which was timely and interesting. Six-year-old Betty Ann Nyman did the tricks for Mr. Cross and very nearly stole the show from her teacher.

The ballroom work was capably handled by Don LeBlanc who, assisted by Mrs. LeBlanc, taught a fox trot and tango. The meeting, held in the Florentine Room of the Park Central Hotel in New York City, was the largest closed session held to date.

At the business session following the material program, President Parson outlined briefly the aims and ideals of the D. T. B. A. for the benefit of the new members who have affiliated in the past few months. In his talk Mr. Parson made clear one particular point, "that the D. T. B. A. is primarily a business organization, devoted to rectifying, insofar as possible, the abuses made upon the profession by unscrupulous persons," and that "the D. T. B. A. was open to membership to *any* dancing teacher willing to adopt, *and strictly adhere to* the Code of Ethics and Advertising Rules and Regulations of the Association, provided the applicant is able to prove his or her right, by examination, to the title of *dancing teacher.*"

Plans for the short convention period to be held this summer were again discussed and a committee has been appointed to arrange the details and report on whether a three or five-day session is advisable. Members from distant points have written, expressing their opinions, which are favorable.

Nineteen new members were present to take oath of membership and allegiance to the Code of Ethics and Advertising Rules and Regulations.

The next meeting of the Association will be held in the Park Central Hotel on Sunday, March 29, due to the fact that Palm Sunday falls on the regular meeting date.

A UNION FOR DANCERS

In response to the article, *A Union for Dancers,* in the March issue, the following letter was received from Ralph Whitehead, Executive Secretary of the American Federation of Actors, of which Rudy Vallee is President. The A.F.A. is an affiliate of the American Federation of Actors, is represented on the A. F. of L. Four-A's Council (which also includes Actors' Equity, Chorus Equity, Grand Opera Singers' Association, etc., etc.), and has jurisdiction over all artists outside the legitimate theatre, but not including variety chorus members.

To the Editor:

Your article in the March issue entitled *A Union for Dancers* interests me. I agree with you, of course, when you urge dancers to organize for their economic betterment. But I disagree with your views on how they should organize.

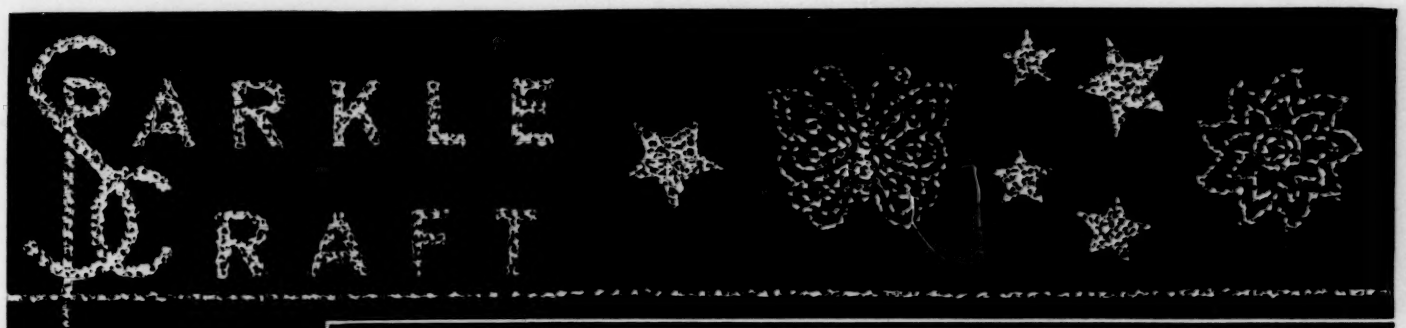
I believe that any organization of dancers will fail if it is not part and parcel of a larger, more inclusive organization of entertainers. Even if the problems of the dancer are a bit more peculiar than those of other performers, the problems of all entertainers are essentially the same; hours and conditions of work, assurance of pay on time, when due, agency commissions, clean and safe dressing rooms, traveling conditions, censorship and so forth.

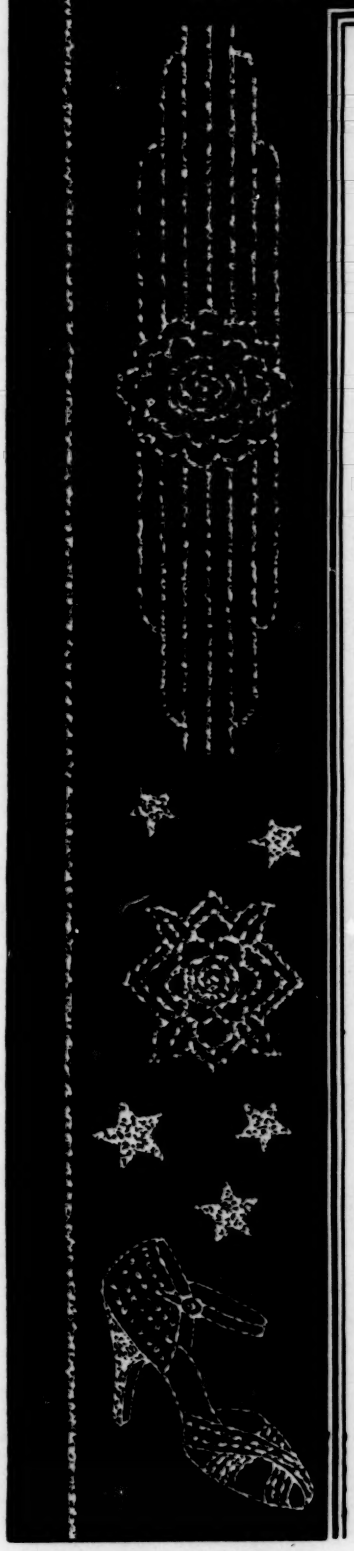
The American Federation of Actors, for example, is founded on the principle that *all* performers of vaudeville, night clubs, hotels, private entertainments, circuses, carnivals, fairs, conventions and all variety shows can best protect their artistic and economic interests by joint action. We do not divide our members into dancers, singers, comedians, jugglers and so forth. They are all professional entertainers to us. Keep them together and they become a terrific force for betterment for the entire profession; divide them and they become impotent!

I have watched with great interest the attempts of dancers to organize. They are making a grave mistake to imagine they can stand on their own feet. They need the other performers and all other performers need them. In our own American Federation of Actors, we have among our officers such a wide variety of dancers as Pat Rooney, Charles Mosconi, Guy Magley, Sally Rand and Hal Sherman. And our membership list includes practically every well-known dancer or dance team that has played vaudeville, musical comedy, concert or night clubs.

Can you imagine what would happen to Equity, the Screen Actors' Guild or the American Federation of Actors if each particular craft (dancing, singing, etc.) were organized separately? It would be utterly

(*Continued on page* 32)





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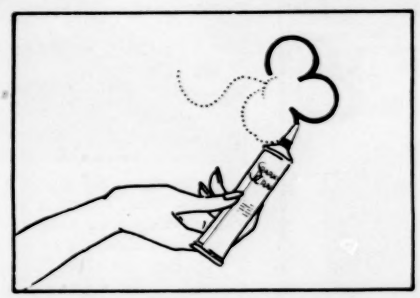

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DANCE TEAMS

THE American Federation of Actors, theatrical union covering all live entertainment fields except legitimate principals and chorus and variety line girls, has informed THE AMERICAN DANCER that agreements have been negotiated with the New York (802) and Philadelphia (77) locals of the American Federation of Musicians by which no union musician will be permitted to work with any entertainer not carrying an A. F. A. card. This ruling, of fundamental significance to dance teams, will not, however, be put into effect all at once. Able Executive Secretary RALPH WHITEHEAD of the A. F. A., working with musicians' local officials in both cities, urged that drastic action might arouse opposition. It has therefore been decided to undertake a process of gradual education among employers: club owners, hotels, etc. Spot by spot will be signed up until sufficient strength has been aligned to enforce a closed shop agreement, which will mean that no act can work in either of these two cities (and others where similar agreements are being developed) without A. F. A. membership.

This department shares the conviction of this publication that dancers, including teams, desperately need organization. The A. F. A., with its strong labor affiliations affecting every division of the entertainment field, with its important membership (RUDY VALLEE, President), and its extensive jurisdiction, branches in twelve cities, a record of actually helping and protecting its members, answers the demands of this dept. for a union with potential strength. Teams are urged to look into the A. F. A.

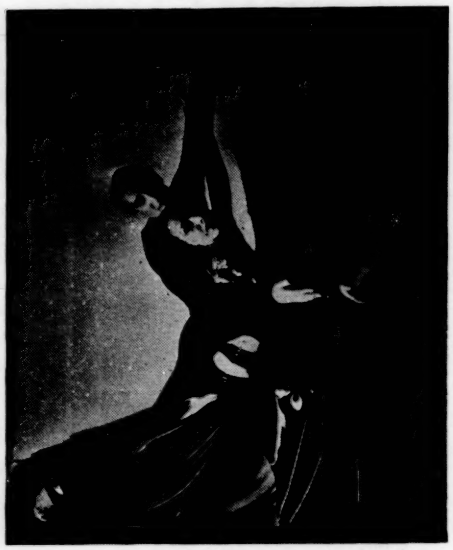
JACK HOLLAND and JUNE HART opened at the Rainbow Room March 11. . . . VERNILLE and DONALDSON are at the Versailles. . . . MARIO and FLORIA opened at the Ambassador Hotel, N. Y., second week in March. . . . LYDIA and JORESCO remain at the Plaza, Persian Room. . . . ESTELLE and LE ROY remain in the French Casino, introducing a new *Bolero.*

FRED LE QUORNE is again enlarging his quarters, placing the social dance classes under TOM RILEY in a separate studio. Meanwhile Le Qourne reports apparent success with his branch in Baltimore, run by BILL PHELAN. From the team bulletin board in the LE QUORNE studios come these items:

SANDINO and FAIRCHILD at the Firenze Restaurant, N. Y. . . . ELAINE and BARRY, Hotel Kenmore, Albany. . . . GASTON and ANDRE are in London, doing new LE QUORNE routines. . . . WILKINS and MYERS were released from the Shoreham, Washington, after one week with a promise to return, in order to jump to the Miami Biltmore. . . . JOE and BETTY LEE reopened at the N. Y. Biltmore for four weeks' minimum after three weeks at the Lido, Montreal; booked by DOROTHY GRANVILLE. . . . GILLETTE and RICHARDS will soon open at Les Ambassadeurs, Paris. . . . BYRNES and SWANSON at Top Hat, Weehawken, N. J. . . . RUTH and BILLY AMBROSE at Hotel Commodore, N. Y. . . . PEPPINO and RHODA are to be seen in *The Music Goes Round and Round,* current Columbia release starring HARRY RICHMAN. . . . RODRIGO and FRANCINE at Hotel Jefferson, St. Louis. . . . GARLAND and CHULA at Cafe Atlantico, Rio de Janeiro. . . . MOORE and RAVEL in Florida. . . . CRAWFORD and CASKEY at the Boston Statler. . . . ENRICA and NOVELLO at the Waldorf-Astoria. . . . TOWNSENDS at Villa Venice, Miami. . . . MANYA and DRIGO at Palmer House, Chicago. . . . DAVID HACKER and JUNE SIDELL are en route to N. Y. to get LE QUORNE routines. . . . ROYCES, handled by DOROTHY GRANVILLE, are back in N. Y. from the Shoreham. . . . And April marks LE QUORNE'S fifteenth anniversary in business.

HENRY W. HERRMAN office reports: ROSALEAN and SEVILLE closed at the Morrison, Chicago, March 12, probably going to Chase Hotel, St. Louis. . . . DARIO and DIANE will vacation after closing at the Rainbow Room March 10. . . . TOWNE and KNOTT are at Copa Cabana, Rio de Janeiro. . . . RAMON and RENITA closed

(*Continued on page* 32)



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THE REAL ROMOLA NIJINSKY

(*Continued from page* 10)

also told me that he refuses to give diplomas to many world-famous dancers who seek him out and study with him, claiming that they do not come up to his standards and he will not issue diplomas for less than what he considers perfection.

In his heart Nijinsky always carried a dream that when he reached the age of 35, he would stop dancing and establish an art center with sufficient funds that children might be taught free. Each year he planned to have an international contest to select the children who would be taken into the school. No place had been selected as a permanent location, his plan being to establish the school, or college, as he called it, wherever people were interested enough to support it.

A sage observation, Mme. Nijinsky's own, was this: "To achieve artistic success the teacher must have complete control of the pupil. The moment a pupil pays he has certain rights which defeat the teacher's purpose."

At the close of the interview, Mme. Nijinsky brought to my attention a fund which is being started in England, known as a dance foundation, which it is hoped will become international. She says that Karsavina is at the head of the enterprise and, if the plans progress as they have been outlined, there will be a fund for sick dancers as well as scholarships for deserving pupils. It had been planned to start the fund with a huge benefit in England, but the death of King George V, and England's subsequent period of mourning, made it seem wiser to wait until next year. Nijinsky will be a chief beneficiary of the fund during his lifetime, but his wife is sure that he would not wish the funds raised just for his use, and so it is planned to carry out as near as possible the dream he harbored.

When I left, Romola Nijinsky was rushing to dress for an appointment for an interview, and as the door closed behind me, I wondered again: "Did she elect to play the devoted wife and loving mother for my benefit during the interview, or did I see the real Romola Nijinsky?"

HOLLYWOOD— THE DANCE

(*Continued from page* 11)

this number, and still the studios say, "People are not interested in seeing a dance, they would be bored . . ."

The last number was *Hall of Kings,* directed by Benjamin Zemach for the Pioneer-RKO picture, *She.* Dancers interested in the modern dance all eagerly awaited this picture, in which Zemach, an exponent of the modern, had the opportunity to inject this type of dance into pictures for the first time. The great majority of them were disappointed, but in fairness to Mr. Zemach I think they should not be. In this number, as in none of the others shown at this time, the dance was an integral part of the story, enacting in pantomime one of the most important highlights of the entire play. However, even in this the effects would have been heightened if the camera angles had not changed so often.

Taken as a whole, however, the work of the dance directors who were represented showed painstaking care and thought, which leads us all to hope that the future will be more kind to their efforts than has the past. This first award of the Academy is a significant step, showing the trend of public interest, and the studios' realization of this.

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N. Y. S. BULLETIN

by William E. Heck, Sec'y-Treas.

The evening of February 21 the New York Society of Teachers of Dancing held its fourth annual benefit ball in the grand ballroom of the Hotel Roosevelt. A feature of the program was the red, white and blue octillion at midnight, led by Mme. President Mrs. Clara I. Austin. The program under the chairmanship of Ross D. Ackerman presented an excellent floor entertainment including the following artists:

Doris Weber, Pancho and Dolores, Selma Marlow, Annia Breyman, Hilda Eckler and Nicholas Daks, Jerome Andrews and Girardo and Nadine.

Though final figures have not yet been made, it is believed that the benefit fund of the Society received a worthwhile addition.

At the February 9 meeting of the Society, John Lonergan was guest teacher in tap. Member teachers were: Madelon Quinn, Franklyn Oakley, Thomas Riley and Roderick C. Grant. Also presented at this meeting were Kathleen Price and Timothy Palmer, ballroom champions of England being sponsored in this country by Evelyn Hubbell.

At the March 8 meeting Veronine Vestoff was guest teacher.

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STUDENT AND STUDIO

(*Continued from page* 24)

ried off individual dancing honors with her tap work.

DON SHERMAN is assisting J. B. NEUMAN, Dallas, in a new series of ballroom classes.

Early last month the HALLIE PRITCHARD School presented its sixth annual scholarship revue in Houston. Proceeds of the performance go to a scholarship fund to send some Houston dancer to New York or Hollywood for professional training.

Correction: Last issue contained a picture of SONNY SMITH, giving his first name as Lonny, and crediting his training to LEO T. KEHL. Sonny is actually the son and tap pupil of MRS. LON L. SMITH, Brownwood, Texas.

This is a good opportunity to remind those submitting photographs to write names and other information clearly, preferably typewritten.

West Virginia

MARJORIE L. GOODRICH, Kingwood, writes:

"Your AMERICAN DANCER has been an inspiration to both my pupils and myself, and every month its pages are read with much interest and pleasure."

New Mexico

February 24 pupils of the MAREAU Studio, Santa Fe, entertained the children of the Deaf School with a program of group and solo dances featuring an extravaganza, *The Old Witch of the Sugar Tree.* Dancers who appeared were: SUZANNE NORTON, CAROLINE CHAVEZ, VIOLA BILBO, FRANCES LATHROP, MARY MARGARET HUTCHINSON, WILL-ANN WALKER, MARJORIE GANS, ANN LATHROP.

Missouri

February 8 the FLAUGH-LEWIS School, Kansas City, presented a revue, the *Flaugh-Lewis Follies,* at Ararat Temple to a full house.

Puerto Rico

The influence of the American dance world, it is not surprising to note, is reflected in the work of the LOTTI Studio, San Juan, conducted by LOTTI TISCHER, a graduate of both the NED WAYBURN and CHALIF schools. In December Miss Tischer presented an elaborate program covering American dances, *Tales of the Vienna Woods,* and national dances. The program comprised thirty-five numbers and presented well over fifty dancers.

C. A. D. M. BULLETIN

by William J. Ashton, Sec'y

The March meeting of the Chicago Association took place at the Sherman Hotel, Sunday, March 1.

On the faculty was Jay J. Gallagher, tap; Helen Steinman, Spanish castanet dance; Jessie Charleston, tap line-up; a ballroom number, *The New Riviera,* by Louise Ege; and the guest teachers of the day, Mildred Caskey and Earl Grigsby, of Springfield, Illinois, who taught a *Rhythm and Romance* tap specialty which was one of the most sensational hit numbers we have seen in some time. Both Miss Caskey and Mr. Grisby time. Both Miss Caskey and Mr. Grigsby usually attractive.

Letters are still coming to the Secretary asking how to obtain notes of routines taught at meetings. It is again suggested that members communicate with the individual faculty teachers whose notes they want.

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DANCE TEAMS

(*Continued from page 28*)

at the Ira, Miami, booked by HERRMAN, shifted to Zelli, Palm Beach, not a HERRMAN booking. . . . NADINE and GIRARDO were held over one week at Biltmore, N. Y., booked by HERRMAN through GRANVILLE. . . . JAMES and EVELYNE VERNON still at the Buffalo Statler. . . . BERNHARDT and GRAHAM closed at the Montmartre, N. Y., March 7. . . . ZANETTE and COLES are still at Hollywood Yacht Club, Hollywood, Fla. . . . TARRANT and DACITA replaced TOWNE and KNOTT at the British-Colonial, Nassau.

New team: HAYES and CORDAY, composed of BILL MOFFA and ELLEN BREWSTER, now in rehearsal. . . . From Chicago comes word that DE MARCOS have been signed to return to Persian Room, Plaza, in September, their Chicago Blackstone stay having been extended at least to the end of this month. . . . STUART and LEA were at the Roxy week of February 28. . . . BILLY and BEVERLY BEMIS recently made a HAL ROACH picture. . . . ALEXANDER and SWANSON are in China. . . . CONSOLA and MELBA were recently at Von Thenen's, Chicago. . . . GINA and GIANO at Claridge, Memphis. . . . DE ANGELO and PORTER recently at Netherland Plaza, Cincinnati. . . . MARYA and MARTYN recently at Biltmore, Providence, then Heigh-Ho Club, Washington, D. C. . . . JACKIE COOGAN and BETTY GRABLE are still doing their dancing act in vaudeville. . . . MARVEL and FRIED, trained by PETER VILLERE, New Orleans, are working steadily in local clubs. . . . JACK DE CARLOS, manager of Escambron Beach Club, San Juan, Puerto Rico, is in town booking talent.

LUI and GRETL, dance team now in its eighteenth month at the Bismarck Hotel, have broken all team records for long-time runs. They are immensely popular and do mostly character dances arranged for them by JOHN PETRI. . . . CHARLES and CELESTE will replace TWO EILEENS in the Continental Room of the Stevens Hotel. . . . DE MARCOS continue to bring record crowds to the Blackstone's Mayfair Room.

A UNION FOR DANCERS

(*Continued from page 26*)

impossible to have made the progress they made.

Instead of worrying about having their own little organization, dancers who appear in vaudeville, motion picture presentation theatres, night clubs, hotels, minstrels or in the outdoor amusement field should enroll with the American Federation of Actors. When shifting from one field to another, their membership cards will bring them courtesies from all other organizations affiliated with the American Federation of Labor.

Our organization, of which Rudy Vallee is President, welcomes inquiries from dancers. And to THE AMERICAN DANCER we say: keep up your provocative articles on the economic plight of dancers.

Meanwhile the Dancers' Association, an independent organization, met again in Union Church, New York, the night of March 5, for committee reports and consideration of future activities.

Presided over by President Tamiris, the meeting, attended by over two hundred dancers, heard Sophia Delza report for the Educational Committee about the dance congress planned for the week of May 20-27 in New York. Participation of other dance organizations will be sought.

The meeting heard a report from a committee giving special attention to unemployed members: its chief problem at the moment being the Federal Dance Project under Don Oscar Becque. The Association is demanding that the ten percent non-relief quota on the project not be exceeded, and that the quota be filled by rank and file dancers. Promise of early solution of this difficulty was indicated. The same committee is assisting unemployed dancers to get on home relief.

A bulletin for the Association is being published under the editorship of John Bovingdon; Paul Love has been appointed publicity director.

COMMENTS BY A CRANK —ANONYMOUS

The reinstatement of ballet technique as essential training for all dancers marks a deliberate stride forward in developing higher standards of performance in all types of dancing—providing it is taught with intelligence.

While teachers have always considered ballet a part of their regular course of study, unless they specialized in ballet, it has been handled with such indifference that its main functions, body control and exactitude of performance, were entirely lost and the time devoted to this system lost.

This condition still exists so generally nowadays that ballet is a plague on the market. However, be it noted that those few teachers who have made an assiduous study of it and demand of their pupils an exacting standard of performance, continue to prosper and enjoy self-respect in their profession.

As one who attends innumerable recitals, I believe it is high time to exhort teachers to recognize the need of exacting some standard in the training of coming dancers.

Most of them seem to imagine that quantity is more desirable than quality. Pupils able to memorize routines are given so many that there is no time to perfect style. Practically anything goes—hit or miss, the getting-through being the only goal expected. The ballet numbers witnessed are invariably so badly performed; so weak and so mildewed as to style that it's an insult to allow the child to perform at all. Parents are expected to pay well for this process of watching their offspring awkwardly avoid breaking their backs, legs and necks.

The last thing one will witness is control, feeling or a glimmer of light as to what is going on within the student's own mind.

Teachers explain that parents want results. This, then, is the teacher's idea of results!

No better mirror of the teacher may be found than observing them at normal schools. It is truly remarkable how few of them can make any showing at all. Nothing can induce them to get up on the floor and really work; they are all guests of honor; they are finished with learning, but they do enjoy watching what is done, though never very closely. Ballroom work, being the most simple of exercises, they usually walk through, but when ballet, modern or exacting children's work is given, they relax.

The percentage of teachers able to perform at all themselves is so slender that one wonders how it is possible that there are any dancers who can move at all in this country. The writer cannot at this moment recall seeing any one teacher perform well at a normal school. How, then, can these individuals reason themselves into thinking they can teach others what they are unable to do?

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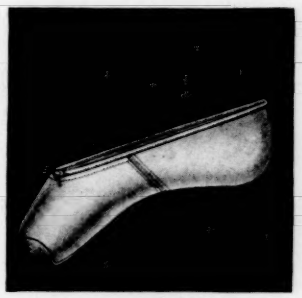

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DANCE EVENTS REVIEWED

(*Continued from page* 14)

Martha Graham, Guild Theatre, N. Y., February 23 and 29.

These events were notable for the first performances of *Horizons,* a long composition which was first announced last year, and on which, presumably, Miss Graham has been working ever since. It is in four parts: *Migration, (New Trails); Dominion, (Sanctified Power); Building Motif (Homesteading); Dance of Rejoicing.*

The work is a continuation of the new phase in her career which Miss Graham began with *Frontier,* that development which indicated that she was progressing toward subjects that were closer to life and the people. A note on the program stated: "Under the general title *Horizons* this is the first cycle of a suite built on the theme of Exploration and Discovery. While not specifically American, these dances were built on themes abstracted from the American background."

While *Frontier* was strongly definite, of unmistakable meaning, *Horizons* lacked these positive qualities. The work did not carry across to the spectator the thoughts that were in Miss Graham's mind except in one movement, *Building Motif.* This was a beautiful conception; a lyric hymn of motherhood, an exaltation of the possession of home. Here Miss Graham used two large wooden blocks as decor, to give the impression of house construction, and the manner in which she drew them into her dance was a remarkable manifestation of her art. They became offspring, born out of love and mothered with tenderness.

Prefacing each of three movements was a scenic arrangement called "mobiles", invented and designed by Alexander Calder. They were large revolving discs and globes, variously colored, long, twisting lengths resembling the thick ropes used in fakirs' tricks, and a turning spring-like spiral. These objects were "animated" in front of a blank, white screen, and the lights were dimmed and increased to give more effect to the animation. The program note described them, and accounted for their use, as follows: "The mobiles, designed by Alexander Calder, are a new conscious use of space. They are employed in *Horizons* as visual preludes to the dances of the suite. The dances do not interpret the mobiles, nor do the mobiles interpret the dances. They are employed to enlarge the sense of horizon."

The mobiles very emphatically did not enlarge the sense of horizon, consequently they had nothing to do with the dance. Apart from that they are very foolish contraptions, the result of an idea persisted in by their inventor and interesting to some people for their experimental novelty. The only excuse for their inclusion in a program of serious work is that they might inspire some useful innovation in stage scenery.

In a more limited form the mobiles were used by Miss Graham at the Bennington College dance festival last summer, and with equal ineffectiveness.

Josef, Barbizon-Plaza Concert Hall, N. Y., February 29.

Josef, an American dancer, has given himself over to the performance of Mexican and Central American native mask dances. He presented a number of arresting masks and costumes, designed and executed by himself. The structure of the dances may have been authentic, but Josef is too much of an Occidental dancer to create a convincing illusion that he is an Indian. He has a good body, and may be a good dancer, but in this specialized performance he was not altogether satisfactory. A group of these native dances, used as an impression, and for instruction, would be interesting. An entire evening of them, offered as the genuine article, was too much, even when sponsored by the Society of Friends of Mexico, as they were.

Chicago, by Marion Schille

Grace and Kurt Graff, Goodman Theatre, Chicago, February 25.

The Graffs have brought to the dance a wealth of imagery and artistry. Somehow they have managed to escape all the obvious and uninteresting phases of modernism, yet incorporate in their work the new scope and vision. However, there is a tendency, in the design of their dances, to be rather too decorative. This fact tends to weaken some of their work, as for instance, the *Valse Suite,* consisting of *Sentimentale, Noble and En Promenade,* all delightful and full of poetic charm, but lacking the stronger qualities we have come to expect of the dance. Another example of this was Grace Graff's *Abstract Study,* in which she was too often tempted into the merely decorative.

The real power of the Graffs comes to the fore in such theatre pieces as *Renaissance,* a duo dance compressing the emotional and mental confines of that period into a superb drama of the dance. Also in this category is their *Religious Suite;* Kurt Graff, as the Archangel announcing to Mary the coming of the Christ child, is unforgettable.

Perhaps the most exciting piece of the evening was Kurt Graff's *Obsession,* done to percussion,—the fanatical craving for power and its frustration. In this he showed himself complete master of a dance idiom magnificent in its dramatic force, original in grotesquery, and designs that were thrilling.

On March 31 the Graffs, assisted by their group, will give a lecture-demonstration arranged through the Scammon Lecture Series at the Art Institute of Chicago. Their subject will be Eukinetics and Dance Forms. Marion Van Tuyl will also lecture and demonstrate on the same date.

Diane Huebert and Berta Ochsner, modern dance lecture-demonstration series, Art Institute of Chicago, February 4.

Miss Huebert talked on the theory of her art, explaining its structure based on design-values influenced by the architectural developments of our time. Her group of dancers demonstrated "torso control", "axial movements", "sequential flow and fall", "hip rotation with pendular swing", etc.

Three new dances were performed by Miss Huebert, *Pioneer Horizons,* consisting of *Vision, Realization,* and *Festive Interval,* all stimulating in design.

Berta Ochsner talked on The Selection of Subject Matter for the Modern Dance, confining herself to the "Don'ts". Among the dangerous subjects she enumerated were Oriental themes, the studied attempt to be beautiful, and difficulties likely to arise in interpreting poetry. Miss Ochsner handled her subject with fine skill, being a facile, witty raconteur.

As an example of movement interpretive of music, she danced to Handel's *Air and Sonatina.* Her sense of movement and design is remarkably varied. The Stravinsky *Comments* followed, a group of satirical sketches, illustrating a wide scope of subject matter, carefully confined as to essentials, yet presenting an enormous amount of drama and wit.

Los Angeles, by Dorathi Bock Pierre

Florence Gordon, Wilshire Ebell Theatre, Los Angeles, February 19.

She is a California girl, well educated and her intellectual background decidedly enhances her work. She did not become interested in concert dancing until she was older than most aspiring professionals. She studied for a short time here with Wanda Grazer,

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and then went to the Wigman School in Dresden where she studied for three years. She has given a number of successful concerts in Europe, but this was her first appearance here.

Her program was divided into three parts, opening with *Sarabande* by Bach, followed by *Singing Landscape* by Slavenski. Under this heading were *Premonition* by Wilckens, *Mourning* by Bartok, and *Berceuse* by Masciewski.

Her dance designs are all unusually stirring, and in *Mourning* she succeeds in carrying her audience to a realization of forboding inevitable doom. Her *Berceuse* was delicate and lovely and, unlike many dancers of sombre themes, she is able also to express the joyous side of life.

Virginia Stewart, School of Modern Dance, Los Angeles, February 2.

The program consisted of a lecture on the Modern Dance, its history, meaning, personalities, illustrated by dance movies by Mary Wigman and her new group.

Miss Stewart, who heads the student tour to the Wigman School in Germany every summer, gave a brief talk on the modern dance, mentioning the dancers who have done most to develop it, pointing out that the American and German schools exemplify two different aspects of the same art, mentioning especially Duncan, Wigman and Graham.

After the lecture she showed motion pictures that she had made last summer at the Wigman School. She explained that they were largely experimental, and were taken with a 16 mm. camera out-of-doors. In spite of this they were very successful and permitted the audience to study the work of the group with much more intimacy than is possible when seeing them on a concert stage. She showed excerpts from several of the new group members, and a long sequence of a promising American girl, Drucilla Schroeder, who studied in the New York school for a short time and then went to the Dresden school, where she is doing very fine work.

Miss Stewart also played two records of Hans Hasting playing for the dance. She made these records herself on a soft waxed surfaced disc, which unfortunately does not hold up very well nor admit too often playing, so the result was not as fine as she desired. But it was interesting to hear music composed at the same time as the dance, as Hasting composes for Miss Wigman, without the dance to distract your attention from the music.

The second part of her program was composed of *Two Dances for a Young Girl, Leggiero* by Socoleanu, and *Pattern of a Garden* with percussion accompaniment. The first was light and delightful, all dance, as an expression of youthful happiness. The second a charmingly designed free expression of Chinese dance movement. She has a flair for quiet gaiety that is utterly disarming.

The third part of the program was composed of *Bride's Dance* (pantomime figure from *The Dybbuk*). The dance suggested the ancient background of deeply religious processionals, the weight of centuries of ancestors.

The second number of this group was *Monotonie* by Satie. As a rule I do not care for this type of number, and I have come to compare them, which I admit is unfair, with Wigman's *Monotonie*. But Miss Gordon did succeed in making her dance different, in making it her own expression of a too persistent human emotion.

The third number was *Dance Out of Darkness: Bound* by Socoleanu and *Release* by Prokofieff. *Bound* was one of her best numbers, forceful, dramatic and dynamic in every move and suggestion of the dance; and strangely enough *Release* was undoubtedly her weakest number. The point she wished to make was not made clear to her audience, perhaps because she did not believe it herself.

The fourth number was *Folk Themes, Dance on a Circle* by Socoleanu, a number suggestive of the Mayan. *Folkway,* by Socoleanu, a delightfully gay bit of fun, and *Fast Dance* as her closing number.

Altogether it was a thoroughly satisfying dance concert. She has a great variety of movements and she uses them with brilliant result. She works herself up to a high point of dramatic suspense and carries her audience with her, but in this excess of emotion she sometimes gasps audibly, breaking the tension and the spell. She should by all means correct this slight fault.

Heloise Guilbert was at the piano and the percussion was by Nathan Kirkpatrick. Costumes which added to the effectiveness of the dances were by Emmy Ferand of Vienna, and the lighting which was excellent, was by Lester Horton.

News

Plans of CLARITA MARTIN, Spanish dancer, for immediate performances have been jeopardized by the sudden death of her guitarist, CHAVEZ, in February.

MIRIAM MARMEIN and her student concert group of twenty-five appeared March 14 on Governor's Island, and March 15 in Studio 61, Carnegie Hall, New York.

LUCY BANKS MOWER, Nashville teacher and concert dancer, was signed last month by HARRY CULBERTSON, Chicago, for a tour next season of universities and clubs. It is rumored that she will be billed jointly with MAURICE DUMESNIL, pianist.

MONA RANI, Hindu dancer, and her musicians, will be seen again in Manhattan's Town Hall, March 21.

The FRAZER-JAMES Dance Group is spending the month of March in New York and New Jersey dates.

VIVIENNE MADER, Hawaiian specialist, appeared last month at the New School for Social Research, N. Y.

MARGA WALDRON will sail May 1 for a tour of France, Belgium, Germany, Holland, Switzerland, Denmark and Sweden; arranged by ALBERT MORINI. ELEANOR MANGUM is accompanist.

OLGA FRICKER and group appeared last month at Detroit's Orchestra Hall with the Detroit Symphony Orchestra.

JOSEPHINE SCHWARZ, lately with CHARLES WEIDMAN, appeared with a group February 17 with the Dayton Philharmonic Orchestra.

RUTH ST. DENIS is abroad for six months.

HARALD KREUTZBERG gave a demonstration event February 29 before the Girls' Trade and Technical High School, Milwaukee.

REGINALD and GLADYS LAUBIN gave a program of Indian dances February 16 at Del Prado Hotel, Chicago.

Los Angeles was visited last month by two noted Japanese dancers: TOSHI KOMORI, Paris partner of NADJA-WANGER, on his way to Japan; and AOYAMA, of the Tokyo Imperial Ballet.

CARMEN ROOKER was presented Febru-

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Joseph and His Brethren is the new ballet presented March 9 by the Juilliard School of Music, N. Y., with ARTHUR MAHONEY as first dancer and choreographer.

The American Ballet, SARA MILDRED STRAUSS and group, ANITA ZAHN and group, MARIA THERESA, are among the dancers appearing at The Dance in Art programs every Saturday morning in the Brooklyn Museum.

The New Dance League gave its second all-men performance March 15 at the Majestic Theatre, N. Y.

March 22 will see LILLIAN SHAPERO and group at the N. Y. Civic Repertory Theatre.

TASHAMIRA is reported successful in Jugoslavia; PAULINE KONER ditto in Soviet Russia.

DOROTHY LYNDALL is giving a series of four lectures on the Modern Dance, over radio station KECA, Los Angeles, on four successive Sundays starting March 1. MANUEL GALEA is at the piano to assist in the lectures.

MERLE ARMITAGE spoke Sunday, March 1, at the School of Modern Dance on The Dance and Contemporary Expression.

The next performance of the Dance Theatre will be on Sunday evening, March 28, and will present two East Indian dancers who will perform the authentic sacred temple dances of their people. They will be accompanied by two native musicians.

JAMES V. PETRIE presented the Mandolin Orchestra with the LESTER HORTON dance group as assisting artists at the Trinity Auditorium March 1.

The LESTER HORTON dance group will appear in concert at the Figueroa Playhouse on March 21, under the auspices of the New Dance League.

Arrangements have at last been concluded for a solo performance by Martha Graham in Chicago, at the Studebaker Theatre, Sunday afternoon, April 26.

BALLET

(*Continued from page* 13)

MACLOVIA RUIZ, a sensation with ADOLPH BOLM'S San Francisco Opera Ballet, has been signed to do work in pictures.

LUCIAN PRIDEAUX and ARLOVA, leaders of the San Carlo Ballet, have been out to the Coast and are now on the way back East for a week's engagement in Chicago again, beginning April 20 at the Auditorium Theatre. At the same theatre, the Monte Carlo Ballet will open April 29 for an eight-day engagement.

For its return New York engagement April 12-26 in the Metropolitan Opera House, the Monte Carlo Ballet will perform the following ballets on the following dates:

Evening 12th: *Aurora's Wedding, Scheherazade, Choreartium;* evening 13th: *Les Slyphides, Scheherazade, Aurora's Wedding;* evening 14th: *Swan Lake, La Boutique Fantasque, Union Pacific;* matinee 15th: *Swan Lake, La Boutique Fantasque, Union Pacific;* evening 15th: *Cotillon, Choreartium, Aurora's Wedding;* evening 16th: *Les Sylphides, Petrouchka, Danses Palevtsiennes* from *Prince Igor;* evening 17th: *Aurora's Wedding, The Firebird; Gypsy Dances;* matinee 18th: *Aurora's Wedding, The Firebird, Gypsy Dances;* evening 18th: *Swan Lake, Scheherazade, The Blue Danube;* matinee 19th; *Cotillon, La Boutique Fantasque, Gypsy Dances;* evening 19th: *Aurora's Wedding, Public Gardens, Choreartium;* evening 20th: *Cotillon, Les Noces, The Blue Danube;* evening 21st: *Cotillon, Les Noces, The Blue Danube;* evening 22nd: *Aurora's Wedding, Le Tricorne, Le Spectre de la Rose, Gypsy Dances;* evening 23rd: *Swan Lake, Scheherazade, La Boutique Fantasque;* evening 24th: *Les Sylphides, Les Noces, Choreartium;* matinee 25th: *Hundred Kisses, Petrouchka, Danses Palevtsiennes* from *Prince Igor;* evening 25th: *La Boutique Fantasque, Le Tricorne, Le Spectre de la Rose, Gypsy Dances;* matinee 26th: *Public Gardens, Scheherazade, Aurora's Wedding;* evening 26th: *Les Noces, Choreartium, Le Spectre de la Rose, Gypsy Dances.*

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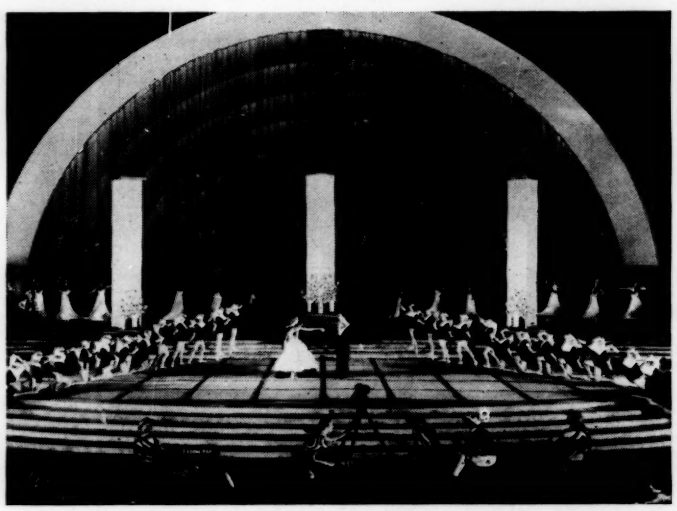

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DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Mar. 20	Carola Goya	Boise, Idaho	
Mar. 20	Theilade-Romanoff	Hattiesburg, Miss.	Auditorium
Mar. 20	Martha Graham	Seattle, Wash.	
Mar. 21	Harald Kreutzberg	New York	Columbia U.
Mar. 22	Dance Guild	New York	Heckscher
Mar. 23	Martha Graham	Portland, Ore.	
Mar. 23	Carola Goya	Walla Walla, Wash.	
Mar. 23-24	Hollywood Ballet	New York	Metropolitan
Mar. 23	Theilade-Romanoff	Ardmore, Okla.	Grotto
Mar. 24	Theilade-Romanoff	Fort Worth, Tex.	Paschal H. S.
Mar. 24	Carola Goya	Yakima, Wash.	
Mar. 24	Ted Shawn & Co.	Brooklyn	Academy of Music
Mar. 24	Martha Graham	Tacoma	
Mar. 25	Hollywood Ballet	Brooklyn	Academy of Music
Mar. 25	Carola Goya	Missoula, Wash.	
Mar. 25	Martha Graham	Portland, Ore.	
Mar. 25	Theilade-Romanoff	Paris, Texas	Grand
Mar. 25	Philadelphia Ballet	Philadelphia	Bellevue-Stratford
Mar. 26	Carola Goya	Great Falls, Mont.	
Mar. 27	Carola Goya	Billings, Mont.	
Mar. 27	Theilade-Romanoff	Corpus Christi, Texas	H. S.
Mar. 27	Martha Graham	San Jose, Cal.	
Mar. 27	Hollywood Ballet	Providence	Metropolitan
Mar. 28	Hollywood Ballet	Worcester, Mass.	Auditorium
Mar. 28	Martha Graham	Carmel, Cal.	
Mar. 28	Theilade-Romanoff	Beaumont, Tex.	City Aud.
Mar. 28	Carola Goya	Butte, Mont.	
Mar. 29	Paul Haakon	New York	Y.M.H.A.
Mar. 30	Carola Goya	Reno, Nev.	
Mar. 30	Philadelphia Ballet	Philadelphia	Bellevue-Stratford
Mar. 30	Hollywood Ballet	Burlington, Vt.	Strong
Mar. 30	Martha Graham	San Francisco	
Mar. 31	Hollywood Ballet	Quebec	Municipal Aud.
Mar. 31	Philadelphia Ballet	Philadelphia	Academy of Music
Mar. 31	Theilade-Romanoff	Miami	
Apr. 1	Agnes De Mille	New York	Waldorf-Astoria
Apr. 1	Carola Goya	Los Angeles	
Apr. 1	Hollywood Ballet	Montreal	His Majesty's
Apr. 2	Martha Graham	Stanford, Cal.	
Apr. 2	Martha Graham	Stanford, Cal.	
Apr. 2	Carola Goya	Phoenix, Ariz.	Union H. S.
Apr. 2	Theilade-Romanoff	Augusta, Ga.	Tubman H. S.
Apr. 3	Theilade-Romanoff	Raleigh, N. C.	Morcon H. S.
Apr. 3	Hollywood Ballet	Toronto	Massey Hall
Apr. 4	Hollywood Ballet	Buffalo	Erlanger
Apr. 4	Martha Graham	Santa Barbara, Cal.	
Apr. 4	Agnes De Mille	New York	Wash Irv. H. S.
Apr. 4	Carola Goya	Albuquerque, N. M.	
Apr. 5	Anna Sokolow	New York	Y. M. H. A.
Apr. 6	Carola Goya	Temple, Tex.	
Apr. 6	Theilade-Romanoff	Ashland, Ky.	Senior H. S.
Apr. 7	Carola Goya	Corsicana, Tex.	
Apr. 7	Martha Graham	Los Angeles	
Apr. 8	Carola Goya	Austin, Tex.	Aud. U. of Texas
Apr. 10	Martha Graham	Los Angeles	
Apr. 11	Carola Goya	Bartlesville, Okla.	
Apr. 12-24	Monte Carlo Ballet	New York	Metropolitan
Apr. 13	Hollywood Ballet	Detroit	Orchestra Hall
Apr. 13	Carola Goya	Ft. Smith, Ark.	
Apr. 14	Carola Goya	Hot Springs, Ark.	
Apr. 14	Theilade-Romanoff	Philadelphia	Bellevue-Stratford
Apr. 15	Theilade-Romanoff	Binghamton, N.Y.	
Apr. 15	Carola Goya	Jackson, Tenn.	
Apr. 15	Martha Graham	Denton, Tex.	
Apr. 15	Hollywood Ballet	Fort Wayne	
Apr. 16	Hollywood Ballet	Columbus	Hartman
Apr. 16	Carola Goya	Centralia, Ill.	
Apr. 17	Carola Goya	Bowling Green, Ky.	
Apr. 17	Theilade-Romanoff	Passaic, N. J.	
Apr. 17	Hollywood Ballet	Indianapolis	English
Apr. 18	Hollywood Ballet	Terre Haute	
Apr. 18	Philadelphia Ballet	Philadelphia	Penn A. C.
Apr. 19	Hollywood Ballet	St. Louis	
Apr. 20	Carola Goya	Richmond, Ky.	
Apr. 21	Carola Goya	Lexington, Ky.	
Apr. 21	Hollywood Ballet	Davenport, Ia.	Orpheum

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